DOCUMENT RESUME

ED 477 164 CS 512 011

TITLE	In the Right Direction: High School English Language Arts. Planning and Unit Samples.
INSTITUTION	North Carolina State Dept. of Public Instruction, Raleigh. Instructional Services.
PUB DATE	2002-00-00
NOTE	86p.; See CS 512 012 for a related document.
AVAILABLE FROM	North Carolina Department of Public Instruction, English Language Arts Section, 301 N. Wilmington St., Raleigh, NC 27601. Tel: 919-807-3300; Web site: http://www.dpi.state.nc.us.
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01/PC04 Plus Postage.
DESCRIPTORS	Academic Standards; *English Curriculum; *English Instruction; *High Schools; *Language Arts; *Planning; Public Schools; State Standards; Student Needs; Units of Study
IDENTIFIERS	*North Carolina

ABSTRACT

The 1999 version of the "North Carolina English Language Arts Standard Course of Study" (SCoS) specifies grade-by-grade standards for students in grades K-12. As a complement to the SCoS, "In the Right Direction" is intended to help teachers understand and implement the SCoS. While not comprehensive or prescriptive, this document should help teachers make thoughtful decisions by suggesting and encouraging sound pedagogy, instructional practices, and models. This document, the first volume in a planned series, addresses yearly planning guides and unit development. Teacher-designed units are included as models for the integration of goals and the addressing of student needs. A list of works commonly taught in North Carolina high school English Language Arts classes is included as an appendix. The document is divided into the following sections: Introduction; Planning Unit Samples; English I (Conflict Resolution; Foundation for Young Entrepreneurs; Romeo and Juliet); English II (Film Is Beautiful; Men, Women, Marriage, and Society: A Doll's House and Beyond; A Study of Night and the Holocaust); English III (Dimensions of the American Dream; Literature Circles: Reading by Choice; Re-Living the New England Renaissance); and English IV: (Creation of a Literary Magazine Focusing on One British Literary Period; Macbeth; Social Responsibility). (NKA)

Reproductions supplied by EDRS are the best that can be made
from the original document.

CS CSTR 0040

IN THE RIGHT DIRECTION:

High School English Language Arts

ED 477 164

➢ **Planning and Unit Samples**

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

F. Bradburn

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

1

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Public Schools of North Carolina
State Board of Education
Department of Public Instruction
Instructional Services
English Language Arts Section • 2002-03

CS 512 011

BEST COPY AVAILABLE

Table of Contents

Introduction 1
Planning 2
Unit Samples 8
English I
Conflict-Resolution 9
Foundation for Young Entrepreneurs 13
Romeo and Juliet 21
English II
Film is Beautiful 27
Men, Women, Marriage, and Society: A Doll's House and Beyond 32
A Study of Night and the Holocaust 38
English III
Dimensions of the American Dream 45
Literature Circles: Reading by Choice 49
Re-living the New England Renaissance 53
English IV
Creation of a Literary Magazine Focusing on One British Literary Period .. 56
Macbeth 61
Social Responsibility 66
Appendix: Books Commonly Taught In NC High School Classes 68

Introduction

The 1999 version of the *North Carolina English Language Arts Standard Course of Study (SCoS)* marks a significant change to English Language Arts education in North Carolina. While previous versions of the *SCoS* have included general communication skills standards for all students, the 1999 revision specifies grade-by-grade standards for students in grades K-12. Additionally, the 1999 *SCoS* emphasizes the need for students to understand diverse print and non-print texts and use language effectively for different purposes, to different audiences, and in different contexts.

While all of these changes present challenges to high school English Language Arts teachers across the state, the *SCoS* has been well-received . Educators feel that it more directly addresses the needs of all students whether they are preparing for additional studies or for entering the workforce after graduation. As our society becomes increasingly media-oriented and culturally diverse, the inclusion of different types of texts and products meets student interests as well. In general, teachers feel that the new state standards are moving us in the right direction (hence the title for this handbook).

As a complement to the *SCoS*, *In the Right Direction* is intended to help teachers understand and implement the *SCoS*. Teachers approaching the implementation of the state standards, perhaps in conjunction with their local standards, will face many decisions about what and how to teach students most effectively. While not comprehensive or prescriptive, this document should help teachers make thoughtful decisions by suggesting and encouraging sound pedagogy, instructional practices, and models.

In the Right Direction will be published as a series of documents as each section is developed. The first two installments are described below:

Volume I: Planning and Unit Samples

This section addresses yearly planning guides and unit development. Teacher-designed units and planning guides are included as models for the integration of goals and the addressing of student needs. A list of works commonly taught in North Carolina high school English Language Arts classes is included as an appendix.

Volume II: Activity Plans

This document includes sample plans for activities in each course. Again, the activities are neither comprehensive nor prescriptive; they are intended to offer suggestions for approaches to the teaching and learning of the standards. Written by North Carolina teachers, these activities have been developed to highlight both the integration of objectives within the classroom and the use of sound instructional practices.

Many thanks go to the teachers who have served on the development committee for the first two volumes of *In the Right Direction:*

Tonya Aiken, Davidson County
Yvonne Anderson, Wake County
Peter Bobbe, Yancey County
Jude Deitz, Pender County
Anne Harkins, Wayne County
Don Lourcey, Statesville-Iredell Schools
Michelle Lourcey, Statesville-Iredell Schools
Jimmy Marion, Surry County
Nan Massengill, Johnston County
Joe Rispole, Durham Public Schools
Michelle Roberts, Greene County
Vickie Smith, Wake County
Jennifer Smyth, Tyrrell County

BEST COPY AVAILABLE

North Carolina English Language Arts Standard Course of Study and Local Curriculum

The *North Carolina English Language Arts Standard Course of Study* (*NCELASCoS*) establishes competency goals and objectives directing the teaching and learning of English Language Arts in high schools throughout North Carolina. However, it is designed as a flexible guide to instruction which focuses on overarching concepts and standards. It does not outline a detailed scope and sequence, is not content-specific, and does not reflect the beliefs, policies, and philosophy of each local school district. For this reason, to implement fully the *Standard Course of Study*, districts and teachers need to develop more specific local or individual curricula.

The chart below illustrates how state standards and district curriculum can work together to inform teacher planning for English Language Arts courses.

State Standard Course of Study ----▶	**Objectives from *NCELASCoS:***
	Explain commonly used terms and concepts (I, 2.02)
	Evaluate the effectiveness of communication (I, 4.01)
	Demonstrate an understanding of conventional written and spoken expression (I, 6.01)
District Curriculum ----------▶	**Objectives from the District Curriculum:**
	Students will compose definitions of terms or concepts
	Students will read Martin Luther King, Jr's speech *I Have a Dream*
	Students will use appropriate grammar and mechanics in published works
Unit ----------▶	**Unit:**
	Standing up for beliefs
Lesson ----------▶	**Lesson Objectives:**
	Students will prepare to read *I Have a Dream.*
	Students will consider definitions of related concepts (equality, fairness, dream, respect, struggle, honor, hero,etc.).
	Students will work cooperatively in small groups to create activity for class.
	Students will practice writing examples that "show, don't tell."
Classroom Activity ----------▶	**Classroom Activity:**
	Verbal Charades: Working in groups of 3, students will each write a scenario that illustrates their assigned word. Students will discuss, revise, and sequence their scenarios. Each group will present to the class and discuss concepts revealed through scenarios. (See Verbal Charades Activity Plan for more information)

Each district takes its own approach to local curriculum development, balancing guidance and support with teacher flexibility and differentiation and individualization of instruction. Additionally, local community expectations and climate, school board goals, resources, and student body profile data will contribute to the formation of district curriculum. Many districts and teachers benefit from the local discussion and development of curriculum guides. Conversations about what content to teach at which grades, about student developmental levels, needs and interests, products and processes etc., lead all stakeholders to a greater appreciation of the complex pieces of the curriculum.

Common features of local curriculum guides:

Program goals

What do we expect students to know and be able to do at the end of the program (by the time they graduate)? The goals and objectives of the NCELASCoS provide the details of each year's performance, but the local district or school needs to develop the vision that will inform all future decisions.

Objectives by grade or level

What specifically will students need to do each year to achieve the program goal? Using the outline of the NCELASCoS, curriculum guides often delineate required products (i.e. researched speech, multimedia presentation, interview) to demonstrate student performance of the standards, for example.

Content by grade level

What will students read, view, listen to as they develop their skills? Given the general literary focus, many districts develop reading lists, with a number of required works, representing different genres and environments, combined with teacher and student choices to supplement experiences. Vertical alignment of skills and content helps avoid repetition and ensure student achievement on increasingly difficult tasks.

Assessment

How can you know when students have the knowledge and skills to accomplish the objectives of the NCELA ScoS? One should not assume that the successful completion of a single measure leads to mastery of the stated objective. A variety of measures and contexts need to be included to ensure mastery of that objective. State-level assessments such as the English I End-of-Course Test, the Grade 10 Writing Assessment, and the NC High School Exit Exam provide snapshots of student performance in reading comprehension, writing, critical thinking. Each of these state assessments correlates directly with objectives in the NCELASCoS. Local districts and/or schools may develop recommendations for assessments which help teachers identify strengths and weaknesses which may or may not appear in such snapshots. Portfolios, conferences, projects, compositions, presentations, etc. may all be part of a complete assessment program.

Instructional strategies and/or activities

What should teachers do to help students accomplish the objectives of the NCELASCoS? Many district guides include strategies and/or activities to help teachers see the SCoS in action. These suggestions should allow for teacher flexibility and emphasize approaches that are engaging and pedagogically sound. However, most of all, all activities should reinforce the objectives of ScoS!

Resources

What will help teachers and students accomplish their goals? What textbooks, supplemental works, periodicals, computer programs, websites, audio/video materials, etc. should each school have? What are additional materials that would help teachers and students?

In answering these questions, educators should consider resources and community expectations as well as state standards.

BEST COPY AVAILABLE

Planning and Pacing Guides

District and school-wide planning is important for establishing more in-depth expectations for each grade level as well as for discussing the vertical alignment from course to course. However, that is only an initial step to the teacher developing his or her own plan for the course. Although each teacher might incorporate the same core works into the course, if decided by the district or school department, individual teachers need to decide the depth of exploration for each text and the best works to supplement the students' learning. Classes that read a text first semester should have different experiences with it than those who read it much later in the course.

The integrated and spiraling nature of the *NCELASCoS* makes a simple linear or goal-based plan (with goals 1 first quarter, 2 and 5 second quarter, etc.) impractical and ineffective. Thus, each teacher should have a plan for accomplishing objectives from state and local guidelines as well as the teacher's own goals. More developed than a syllabus or reading list, the plan can serve as a blueprint for the year's work. Teachers and students benefit from having a well-constructed yearly plan which allocates time according to curriculum priorities, while allowing teachers flexibility for addressing unexpected events or students' changing needs.

Developing quarterly or yearly plans also allows teachers to consider the progression of their instruction through time and emphasize connections between units of instruction. According to Judith Langer, in *Guidelines for Teaching Middle and High School Students to Read and Write Well (2000)*, effective teachers "work consciously to weave a web of connections within lessons, across lessons, and to students' lives in and out of school." Designing a blueprint for the year, teachers may be more able to see connections among different units or shift units to emphasize connections within the curriculum.

Additionally, the yearly plan aligned with curriculum priorities should help teachers address demands of assessments throughout the year rather than as isolated activities. Students perform better when "test preparation has been integrated into the class time, as part of the ongoing English language arts learning goals." (Langer, 2000) Teachers can develop instructional strategies that enable students to build necessary skills for the assessments through the standards of the curriculum. For example, instead of having students take practice essays once a week based on the writing assessment, teachers can incorporate features from the writing assessment rubric into assignments throughout the year, as students write for different purposes, to different audiences and in different contexts.

Sample Planning Guide Formats

Both the curriculum standards and the skills needed for the assessments should span the year, and a simple format like the one below may help structure the plan and may be completed with varying degrees of detail, as needed. While the chart may initially be filled in with plans for the year, teachers may find it helpful to mark changes and/or additions as the year progresses and plans change.

Timeline/ Dates	Topic/ Theme/ Unit	ELA SCS Objectives	Text(s) included	Materials/ Resources needed

With concerns about teaching grammar and conventions to address goal 6, teachers may wish to add an additional column for their plans to incorporate study of grammar and language usage throughout the year. Again, teachers should consider their students' needs each year, as well as the alignment with other courses. The example on page 6 follows the format below for one teacher's English II course.

Timeline/ Dates	Topic/ Theme/ Unit	ELA SCoS Objectives	Text(s) included	Materials/ Resources needed	Grammar/ Language Usage Focus

To take another approach, teachers may want to plan each unit on a separate page, collecting them all in a notebook. Placing state and local guidelines into a form like the one below would allow teachers to demonstrate to themselves and others how the SCS is fulfilled through the collection of units. The example provided on page 7 has been adapted from one local system's guidelines for English I.

Texts/Materials	SCoS/Writings & Related Products	Grammar Emphases	Other Requirements

Many possibilities exist for creating planning and pacing guides to fit a teacher's style and needs. But, as Jim Burke, author of the *English Teacher's Companion* points out on his web site (www.englishcompanion.com), "Effective curriculum design requires both micro and macro planning. If you cut straight to the obvious and all-important question, "What am I doing on the first day?" you might preclude certain options later on."

Sample Planning Guide

Course: _English II (4 x 4 block)_____ Teacher: _A. Sample_

Timeline/ Dates (approx.)	Topic/ Theme/ Unit	ELA SCS Objectives	Text(s) included	Materials/ Resources needed	Grammar/ Language Usage Focus
6 days	Writing review Intro. to world lit.	1.01 1.02 4.01 5.01 5.02 6.01 6.02	"Dead Man's Path" "Marriage is a Private Affair" Various short stories		Sentence structure Editing for major conventions (based on English I, goal 6) Paragraph format
10 days	Marriage and Society	1.01 1.02 2.01 3.03 4.01 4.02 4.03 4.04 5.01 6.01 6.02	A Doll's House *Commentaries from women (www)* *Aspects of marriage world-wide (research)*		Common problems identified earlier Developing essay structure
14 days	Greek Dramas	1.01 1.02 2.01 2.02 3.03 4.02 4.03 4.04 5.01 5.02 6.01 6.02	Oedipus Rex Antigone	Materials for literary element poster (magazines, poster board, markers, etc.)	Essay structure Language to create mood/tone Sentence structure

Sample Planning Guide

Quarter I Time Frame 4 weeks (traditional schedule) Course English I

Theme Journey to Self

Texts/Materials	SCOS / Writings & Related Products	Grammar Emphases	Other Requirements
Fiction *To Kill a Mockingbird*___ _____ _____ **Non-Fiction** *The Circuit*_____ _____ _____ **Poetry** ___ "Memory" ___ ___ "Dream Deferred"___ _____ **Drama** _____ _____ _____	**Goal 1: Expressive** X Personal Narrative ___ Written Reflection on text _____ _____ **Goal 2: Informational/ Explanatory** ___ Definition ___ How-To Speech ___ Research _____ _____ **Goal 3: Argumentative** ___ Opinion Essay _____ _____ **Goal 4: Critical** ___ Review of Film ___ Response w/ Rubric _____ _____ **Goal 5: Literary** X Literary Analysis ___ Genre-Based Creative Writing ___ Creative Responses to literature _____ _____	___ Avoiding Fragments ___ Avoiding run-ons and comma splices X Achieving subject/ verb agreement X Using consistent verb tense ___ Avoiding dangling or misplaced modifiers ___ Using different types of sentences ___ Using correct punctuation/antecedents/reference/case X Reviewing capitalization X Reviewing internal punctuation X Spelling/ Vocabulary ___ Developing parallelism X Analyzing the role of dialects and standard/ nonstandard English	___ Avoiding plagiarism ___ Developing familiarity with media center resources and research techniques ___ Writing for at least one other course _____ _____ _____ _____ _____
X Whole Class Reading X Small Group Selection and Discussion ___ Independent Selection and Reading X Intensive Reading X Extensive Reading ___ Film / Visual X Connecting Themes _____ _____ _____ _____			

About the Sample Unit Outlines

This section includes sample unit outlines created by North Carolina High School English Teachers. The unit outlines have been designed to demonstrate how the goals and objectives can be integrated to meet student needs and to allow teacher individualization. Teachers approach unit planning differently, depending on their students and resources own interests. Within these examples, teachers have taken thematic, chronological, text-focused, and multi-disciplinary approaches. While not as comprehensive as a yearly planning guide, these outlines provide more detail about the activities teachers and students would do throughout the unit as they meet the objectives. As stated in the forward, these unit outlines are intended to be suggestive rather than prescriptive or comprehensive. Teachers will find that even if they do not teach the specific works included in these examples, they can easily adapt many of the elements to the texts they do teach.

Organization of the Sample Unit Outlines

Each teacher begins with a description of the unit, including his or her personal objectives and thoughts on what makes it successful. Because units are so individualized, these descriptions are personal reflections, speaking teacher to teacher.

Each unit outline is in a chart format, organized by introductory, during, and culminating activities. Each activity is also aligned with the strands (O = Oral Language, W = Written Language, and M/T = Other Media/Technology). The corresponding objectives are listed under each goal (Exp = Expressive, Info = Informational, Arg = Argumentative, Crit = Critical, Lit = Literary, and G/L = Grammar and Language Usage). Teachers have often included more activities than they would normally teach in the unit any given year, to offer multiple suggestions for adaptation. Because teachers so often ask about the time for each activity, approximate times have been included; however, if teachers choose to replicate the activities and units, they should adapt them to meet their own students' needs. In a few cases, supplemental handouts have been included to help clarify the brief activity description given in the unit outline.

Conflict-Resolution Unit

Description

The concept of teaching thematically lends itself to making a connection with the students, and a conflict-resolution unit molds a perfect connection between students' personal experiences and what they read in class. This unit involves real-life articles to correlate with the text as well as more student-lead discussions about conflicts, society, and problem-solving strategies. My personal goal is to have the students identify so closely with certain characters that they will analyze and apply resolution strategies in their own lives. Therefore, this unit tends to significantly focus on character development (character traits, goals, actions, etc.),internal and external conflicts, as well as evaluating outcomes of problem situations.

I cover this unit at the end of the semester because I feel the focus and objectives are more personal to the students, and the concepts about self-image and decision-making are what I want the students to remember about the class. As far as pacing and modifications, I like to work in groups a lot during this thematic unit so that students learn socially how to work together. If the groups are strategically prepared, discussions as well as group assignments need little modification.

Tonya Aiken, Davidson County Schools

Activity Description	Approx. Time	Strands	Exp	Info	Arg	Crit	Lit	G/L
Introductory								
Students identify top ten conflicts facing teenagers today. This will establish connection with teenagers in the novel.	20 min.	O			3.02			
Scenario Questions Ask students scenario questions to help them clarifiy their values. For example, "If a tree had two apples, one apple with a worm in it and the apple was within reach or a second apple that was shiny, juicy, and worm-free at the top of the tree, which apple would you choose?" Come up with questions involving values of helping others, integrity, honesty, and motivation.	30 min	W	1.02		3.02 3.03			
During								
Listen to Maya Angelou read chapters 1-3 of *I Know Why the Caged Bird Sings* as they follow along in the textbook. During reading/listening, students should: • Select examples of figurative language and	1 day	O W M/T			3.02 3.03	4.02	5.01	

detailed imagery examples from text, especially about night and day examples. • Refer back to the value questions and decide how Angelou would answer the same questions based on her actions in the novel.								
Watch *I Know Why the Caged Bird Sings* film while completing character chart on assigned characters (Annie Henderson, Maya, Bailey, Uncle Willie, Mrs. Flowers)	1 day	O M/T				4.02	5.01	
Discuss predictions about Angelou's answers to scenario questions. Students meet in groups and provide support from text about their responses.	20 min.	O	1.02		3.01 3.02 3.03			
Students share notes with other students who had the same character for the movie. Each group then teaches the class about the character.	45 min.	O		2.04	3.01 3.02 3.03		5.01	
Make cause and effect chart on board of conflicts and how each one is resolved.		O				4.02	5.01	
Give journal topic, "What is the worst thing you ever did to seek revenge on someone? Did your plan work? Did the plan resolve the conflict?"	25 min.	W	1.01					
Read "The Cask of Amantillado" and discuss conflict of revenge and pride and how the character chooses to resolve the conflict.	1 day	O W					5.01	
Highlight for Irony Students take their text (each has a copy) and highlight literary applications for each type of irony in a different color. Share and discuss examples.	20 min.	W				4.02	5.01	
New Resolution Solution Story Put five or six different plot setups (comical, tragic, fairy tale, science fiction, etc.) in a basket. Students groups pick setup from basket and then rewrite the ending of Cask... using the new plot setup. Select	1 1/2 days	W					5.01 5.02	6.01 6.02

a couple of paragraphs from each story to read aloud to show how a conflict, taken in a different situation through a different perspective, can be resolved in many different ways.								
Stereotypes and gangs Have students sketch a gang member. Then have them turn papers face down and ask volunteer to share with class. Discuss what picture reveals, with student artist explaining what he included. Share additional pictures until stereotype is "fleshed out." Have students read articles about gangs. Then complete Venn diagrams comparing and contrasting stereotypes to reality of gangs.	60 min	O W M/T		2.01 2.02 2.04	3.02 3.03			
Literature Circles for *The Outsiders* Following Harvey Daniels' model from *Literature Circles: Voice and Choice in the Student-Centered Classroom*, assign each student in the group a specific job that s/he will focus on during the reading and report information to group members. Jobs include word wizard, literary luminary, artful artist, discussion director, and connector.	45 min.	O W	1.02		3.01 3.02 3.03	4.02	5.01 5.02	
Analyze "Nothing Gold Can Stay" poem and discuss theme as it relates to the characters in *The Outsiders*	30 min.					4.02	5.01	
Chapter Guide Questions (usually assigned for homework)	15 min. (daily homework)						5.01	
***The Outsiders* Court Case** After reading about church fire, have trial to resolve such issues who should have custody of Ponyboy, charging Johnny, Dally, or Ponyboy with murder, and/or charging the Socs for the conduct on the night of Bob's death. Assign students roles for court case (judge,	4 days		1.01	2.04	3.01 3.02 3.03			6.01

attorneys, witnesses, jurors, etc.). While legal system "characters" research court proceedings, attorneys and clients discuss and develop argument. Students conduct trial and jurors make decision. Students finish reading the novel and compare their resolutions with the real ending.								
Culminating								
Styles of Writing Analysis Compare simple/heightened writing styles of Angelou, Poe, and Hinton, with groups finding and analyzing examples from each author.	2 days				3.01 3.02 3.03	4.01 4.02	5.01	6.01
Character Poetry Activity Review types of poetry (ode, narrative, ballad, dramatic, etc.). Have students select a character from unit readings and write poem demonstrating understanding of character and story. Students should include at least 2 examples of figurative language in their poems.	2 days					4.01	5.01	6.01 6.02

Foundation for Young Entrepreneurs Unit

Description

In this interdisciplinary unit, students use their knowledge of the characters they have studied in English I and the information they've learned in the economic portion of ELP to create a business. Based on a character, students start a small corporation. Every decision, such as selecting the Board of Directors, where to locate the company, and how to market a product, reflects their insight into that character. The teachers of English and ELP act as a Foundation that will decide whether to fund the business. Before students can truly begin the project, their business and product must be approved by the Foundation who, in turn, agrees to help fund them although supplemental funds must be raised through stockholders and loans.

Since students need a wide variety of characters to choose from, we complete this unit during 4th quarter. By this time students are used to working in groups and, unlike previous projects, we let them choose their group members. I always limit the number of people in a group to 6 or 7 to ensure enough tasks for each person and encourage ownership in the project.

The entrepreneurial project lasts approximately 4 to 6 weeks—shorter or longer depending on how many requirements you want to have. My ELP teaching partner and I did not devote each day during the 4 to 6 weeks to the project. We gave the students a master calendar with benchmark dates. Sometimes I would give a class day to the project and sometimes he would, depending on our schedules. Most of the work, however, was completed out of class. Class time at the beginning and at the end of the project is most important as the students have to make initial decisions, such as selecting the character, picking Board Members, and researching stock values that affect the project as a whole. Near the end of the project, one person should be in charge of putting the business notebook together (this holds all activities listed below), and some group decisions should be made about their booth at the Entrepreneurial fair, the final product of the project. It is this final product, the fair itself, that is the culminating activity of the project. Students try to sell their product to their peers, handing out business cards and other propaganda. Ultimately, the students vote on which booth they think is best.

This project can easily be modified to fit the ability level of your students and the amount of time you can give to the project. For example, you may choose to only complete a few of the requirements listed in the activity chart below. Particularly an English teacher, without the aid of a social studies partner, might need to focus on the more English-related tasks rather than those that require specific knowledge in economics or other areas. The loan chart, for instance, requires advanced math. However, some of the items are accessible to any student, such as creating the company's logo, writing a character profile and mission statement, as well as surveying the public to determine a product's audience and probable success rate.

One of the project's strengths is the range of talent that it pulls out of students. There is a task or activity for different student strengths: the logo requires artistry, the survey demands logic and planning, the company's stock value requires research, most likely on the computer. The character profile, Mission Statement, and business letter require correct grammar and persuasive wording. It takes creativity to design a group's booth for the entrepreneurial fair and interpersonal skills to sell the product. All of the multiple intelligences are needed, and the project is an effective way to review what texts and characters the class has studied during the year.

For the items marked with an * below, I have included several forms to help you manage the details of this project.

Vickie Smith, Wake County Public School System

BEST COPY AVAILABLE

Activity Description	Approx. Time	Strands	Exp	Info	Arg	Crit	Lit	G/L
Introductory								
Students read and study a wide variety of engaging literature.		W	1.02			4.02	5.01	
During								
Choose a character and decide on a product. Have both approved by the Foundation before continuing.	2-3 days	O	1.02				5.01 5.02	
Write a character profile. Describe the product the character wants to manufacture and then explain, through specific references and examples from the work s/he is in, why this product is appropriate. Your profile should be 1 to 2 pages and show insight into the character's personality and his or her effect on other people.	1 day	W			3.02 3.03		5.01	6.01 6.02
Develop product. Design or make this product; name it. State what resources are needed to produce it, how much it costs to make (labor & materials), & how much it costs the consumer.	1 week	W		2.04				6.01 6.02
Develop and write marketing strategy. (In the social studies text, this is called the 4 Ps—product, price, place to sell, promotion).	1 day	W		2.02			5.01	6.01 6.02
Create and administer a survey to twenty customers. Graph results.	1-2 weeks	W M/T		2.03 2.04				6.01 6.02
Write a paper highlighting the results of your marketing strategy and survey. What did you discover? What do you need to change based on your findings?	2 days	W		2.04		4.01		6.01 6.02
Create two advertisements. Choose two very different magazines where the ads will appear. Each ad should be developed with this magazine and its readership in mind. Make sure they are professional, computer-generated, and publishable. The ad must include	1 week	W M/T			3.02 3.03	4.01		6.01 6.02

symbols and slogans appropriate to the character who began your corporation. Write a paragraph explaining each the decisions you used to meet the criteria listed above.								
Write a Mission Statement, modeled after *Ben & Jerry's* (http://www.benjerry.com) that states your product, economic, and social goals. Assess the Mission Statement using the following criteria: • Does the Statement address all three parts: product, economic, social? • Does the Statement reflect the character and his values? • Is the Statement original or does is sound like Ben & Jerry's? • Has the Statement been edited for mechanical and grammatical errors? • Is the Statement typed or computer-generated? (optional) • Is the corporation's name and logo at the top?	1 day	W			3.02 3.03			6.01 6.02
Create a prospectus,* a formal statement given to those with a vested interest in your corporation. It outlines your goals, business strategies, and expenses. Students usually cover this term in the Economics portion of ELP. (If you aren't working with a social studies teacher, you would need to explain this concept to your students and show them a real prospectus.) The prospectus requires students to determine their company's stock value by researching a similar company and/or product already in existence. They also have to decide whether the will sell common or preferred stock to shareholders. Common stock	1 week	W		2.01 2.02 2.03	3.02 3.03			6.01 6.02

allows a shareholder voting rights but does not guarantee them any dividend if the stock does not do well. Conversely, preferred stock does not give a shareholder voting rights but does guarantee them a return, whether or not the stock did well.								
Complete a Loan Chart* showing at least two sources who will help fund your corporation. (Students are required to borrow funds to start their business. The Foundation gave them $100,000 if their product idea was accepted. Although this money does not have to be paid back, the other borrowed funds do; therefore, a loan chart is needed to calculate the amount due at each payment and at the end of the loan. Students should have at least two sources for borrowed money, both of which must charge interest. One source must be a bank, and the student must check the papers, go online or call the bank to determine its current interest rate. The other source can be anyone or any institution. If you don't have students who are capable of this level math, you have several options. Many schools have computer software that can do these calculations. You could also invite a math teacher into class to help the students understand and execute the equation.)	1-2 days	W		2.01 2.04				
Write a Business Letter explaining to the Foundation why they should give you $100,000 to start your business. Use a business letter format and your company's letterhead.	1-2 days	W		3.02 3.03				6.01 6.02
Fill out Articles of Incorporation* form which asks for the type of stock you are issuing and the names of your Board of Directors. Write an explanation	10 minutes	W		2.01	3.02 3.03		5.01	6.01 6.02

for choosing Board Members. Since these had to be other characters we've studied this year, explain why your character, based on his personality and values, would select this person. Include specific details as you give your reasons.*								
Write Corporation's Bylaws, guidelines that explain the duties of the corporation's officers, when meetings will be held, and voting rights.	2 to 3 days	W		2.02 2.03				6.01 6.02
Create and fill out Stock Certificates for each person to whom you issued stock.	5 minutes	W		2.01				
Fill out Promissory Notes, forms used to show how much money you borrowed from the bank or other source, what your payments will be, how often, and for how long.	20 minutes	W		2.01				
Culminating								
Plan booth for entrepreneurial fair. Bring propaganda that's related to product & corporation to give visitors. Create business cards with the corporation's name and logo. Use a storyboard to display your work. You must show your advertisements, a sample of your survey, and a notebook. Beyond that, use your creativity, keeping in mind that you are selling your product to your classmates.	1 week	O W M/T	1.02	2.04	3.02 3.03	4.01	5.01	6.01 6.02

How To Create A Prospectus

Determine Your Company's Stock Value

Using your knowledge of the business world as well as available stock pages and internet cites, locate a company that you believe is comparable to the company your group is establishing. Take note of the value of this stock at its closing price. You will use this value when selling your own stock.

Contents of Prospectus

The prospectus should be computer-generated using a brochure format.

Product Description—describe the product your group has chosen to make. If possible, include a picture or drawing.

Character Affiliation—describe why your character has chosen to produce this product. Make sure you use details from the appropriate novel to support your reasons.

Company Affiliation—describe the company your group has chosen to use on a comparison basis for stock value, net worth, financing, etc. Remember, as you are crafting these answers, your responses need to be from your character's perspective.

Business Objectives—describe the objectives of your business by answering the questions below:

- What is the purpose of your business?
- What are the goals?
- How are you going to achieve this purpose/goals?

Main Business Strategies—describe the strategies of your business by answering the questions below:

- What are the main strategies utilized in achieving your stated purpose/goals?
- Who is your target audience?
- How will you market your product to this audience?
- Who will operate your business on a day-to-day basis? (employees skills, variety of occupations, job classifications, etc)
- Why is your strategy worth the risk of an investment?

Expenses—outline your business expenses

- Cover basics of land, labor, capital. Establish costs of materials, wages, and overhead to keep business running, products produced, and investors happy.

Assessment:

Your prospectus will be assessed according to the following:

- Is the prospectus computer-generated and in brochure format?
- Does the prospectus include the six components listed on the handout, answering the questions listed under each component?
- Is there evidence the student did enough research on another company to establish the needs of his own?
- Has the student edited for mechanical and grammatical mistakes?

Department of the Secretary of State
Articles of Incorporation

Pursuant of the General Statutes of the State, the undersigned does hereby submit these Articles of Incorporation for the purpose of forming a business corporation.

The name of the corporation is _____.

This corporation is authorized to issue only one class of shares of stock which shall be designated _____ stock. The total number of shares the corporation is authorized to issue is _____.

The street address and county of the initial registered office of the corporation is

(be creative yet true to your character here)

Number and street _____

City, State, Zip Code _____

County _____

The mailing address if different from the street address of the initial registered office is:

SAME

The name of the initial registered agent is: *(your selected character's name)*

The name and address of the incorporator is as follows: *(be creative yet true to your character here)*

The names and addresses of the persons who are appointed to act as the initial directors of this corporation are: *(Select other characters studied this year. Attach written explanation of choices Be creative and specific yet true to the texts)*

Name	Address
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

The witnesses whereof, the undersigned, being all the persons above as the initial directors, have executed these Articles of Incorporation.

_____	_____
_____	_____
_____	_____

These articles will be effective upon filing.

This the _____ day of _____, _____.

_____

Incorporator

How To Arrange And Calculate a Loan Chart

Money Source	Amount Received	Specified Rate of Interest	Institution Setting Interest Rate	Specified Time of Loan	# of Payments Per Year	Total Amount Due by End of Loan*
ABC	$40,000	8.85%	North Carolina Credit Union	10 years	12 (monthly)	$60,415.20
XYZ	$20,000	9.50%	Wachovia Bank	5 years	6 (bimonthly)	
					Total sum cost of loans:	

*In order to find the total amount due by the end of your loan, follow these steps.

1. Use the following formula in order to find the amount of each payment.

$$X = \frac{P(1+i)^{n} \cdot i}{(1+i)^{n} \cdot i}$$

Definition of terms:

x: amount of each payment

P: initial principle

i: annual interest rate divided by # yearly payments

n: total # of payments during loan

2. Once you have solved for "x," multiply "x" by your total number of payments in order to find the total amount due by the end of the loan.

Total = x(n)

Romeo and Juliet Unit

Description

This unit is designed to bring Shakespeare's drama into the hearts and minds of today's teenagers in a relevant way. My objectives are for students to:

- learn the historical background necessary to appreciate the play and its context
- understand the literary work
- recognize the entertainment value of the drama
- cite and evaluate the many themes included that are still applicable today
- analyze the writing through the use of literary devices
- respond to the play in various forms (personally and analytically)

I do this unit during the last month of the course with all levels of learners. I have placed an asterisk by all of the activities I use only with the honors classes. If you have a class of college prep students who have especially strong work ethics, you could do most of these with them.

Because Shakespeare's masterpiece is a drama, I feel it is crucial to read the play aloud in class. I want students to experience and imitate the intonation and pronunciation of the diction and time period. Obviously, it is a challenge to carve out this time since my school is on block schedule and minutes are always running short before the EOC. In turn, much of what I have included in this unit is assigned for outside of class. (We do not actually act out the play due to the time factor.)

It is also important to note that I use this unit as a culmination of everything we've done with literature throughout the course. It serves as a perfect review.

Jude Dietz, Pender County

Activity Description	Approx. Time	Str.	Exp	Info	Arg	Crit	Lit	C/L
Introductory								
Free-write Imagine this: You are a loyal, respectful son/daughter in a happy family. You approach your usually supportive, open-minded parents to ask them if you can go out with a girl/boy who is tow years older than you. The girl/boy is the daughter/son of your dad's worst enemy. Without even meeting him/her, your parents flare up in a rage and FORBID you to EVER see the girl/boy again. Although you have always respected and obeyed them, you are angry at your parents for their stubbornness and lack of trust in your judgement. What do you say or do now?	20 min. one day; 20 min. the next	W	1.01 1.02					

Will you obey your parents? Will you explain the situation to the girl/boy? How would you do so if you could never see her/him again? *You go to different schools. *You have no cell phone, email, pagers, etc. In fact, because your parents do not trust you right now, they have grounded you from the phone and they will only let you go to your youth group and church. After reading and discussing the first two paragraphs, reveal the four questions they will address in their response. Many of the students have actually been through similar situations in their lives, so encourage them to narrate those experiences in their free-writes in a personal, detailed way. After allowing a few minutes of discussion and clarification, uncover the last portion of the free-write (the part with asterisks). These hurdles are included to make things more difficult for the students to work out their solutions to the problem, so that they feel the desperate, trapped feelings of Shakespeare's tragic heroes before they even meet them.								
Background Information Research In order to immerse the students in the historical time period and culture of the Elizabethan Age, students groups research background information on assigned topic(s). After one day in the media center, students present their research findings to the rest of the class.	2 days	O W M/T		2.01 2.02 2.04				
During								
Read the play aloud each day Assign students roles before reading the drama. (Teachers may want to assign roles for the entire play or to have roles shift	12 days	O W					5.01	

with each act so that more students are involved.) Students must practice their lines at home in order to avoid embarrassment and frustration during class reading times. If a student seems unprepared, teacher may want to re-assign his or her part to another reader.								
Reading guide Students complete reading guide (study guide) questions for homework at the end of each Act. These guides serve as checkpoints for understanding and build confidence in the students.	12 days	W				4.02	5.01	6.01
Reading-Writing Log entries Have students respond to the play both personally and analytically. The log serves as "book talk" for the students; it is a place for them to reflect and respond to the drama. Students note confusion and reactions to the play, personal opinions and predictions, and analysis of Shakespeare's writing through the examination of literary devices he used. The teacher may choose to respond to some entries herself and use peer response for others.	4-6 times for home-work		1.02			4.02	5.01 5.02	
Shakespearean Sonnets Discuss Shakespearean sonnets when students read the scene when Romeo and Juliet meet at the Capulet party. Their lines – divided into quatrains and then a couplet – create a Shakespearean sonnet. Discuss the writer's ability to create rhythm and poetic dialogue; study the difference between the upper class characters' speech and the lower class characters'; review tone, imagery, and figurative language. Students then have to find another sonnet in the play and respond to it in their logs.	30 minutes		1.02				5.01 5.02	
Multiple choice debates After each of the acts is read,	5 times-	O W			3.02 3.03	4.02	5.01	

students complete a multiple choice selection test (provided by the textbook publisher) for homework. The next day, students work in groups to compare and debate their answer choices. Students must support their ideas in order to convince their group members of the correct answer. In turn, students need to employ effective listening skills, state their views in a logical, coherent manner, provide relevant and convincing support from the text, and demonstrate awareness of possible counter-arguments of their group.	20 min. each							
Expression of Love After the balcony scene in Act II, assign each student to another student of the opposite sex (avoid matching pairs; for instance, if Jenna is expressing her love to Brian, Brian will be expressing his love to a different girl in the class.) Each student will proclaim undying love to their assigned in-class match. Students may write poems, songs, letters, etc. They should present a symbol of their love and use devices Shakespeare used (i.e. extended metaphors, Elizabethan dialect, personification, similes, imagery, etc.) The students immediately recognize their task as one that will be both entertaining and a little scary. All in all, though, the assignment allows students to experience – if only on a peripheral level – the intense emotion Shakespeare's characters felt.	3 nights for home-work; 1 day in class		1.02			4.01	5.01	
MTV Documentary To reinforce the ideas that even though Juliet felt trapped – without options – she really wasn't, students watch a twenty-minute documentary produced by MTV that interviews numerous teenage offenders of school violence. The video is	1 day in class	O M/T	1.02		3.01 3.02 3.03			

tremendously powerful. When we finish watching the video, discuss freely reactions to it. Brainstorm OPTIONS for times when we feel trapped, victimized, or alone. Make direct comparisons to the famous Shakespearean teens – what could THEY have done to prevent such a tragic outcome to the play? (You could call your social worker or even the courthouse or public library to find out if they have a copy. MTV sent thousands of copies to school systems across the nation.)								
Political Cartoon and Censorship Article *Overview:* As a class, read and discuss materials relating to censorship (esp. censorship of Romeo and Juliet). Students write a letter that night for homework in which they address an imaginary opponent regarding censorship. They include support for their opinions as well as counter-arguments for the opposition. They must employ a persuasive tone and include convincing support.	45 minutes	O M/T	1.02		3.01 3.02 3.02			6.01
Paideia Seminar -- IV.iii Big Ideas: courage; determination; fear; choices and consequences; loyalty; love; fate Opening Question(s) Which word is the most important in the soliloquy? (follow up with "Why?) OR Name an emotion Juliet feels in this scene. (follow up with evidence) Core Questions What one character is most responsible for leading Juliet to this point? Some critics/readers would characterize Juliet as weak. Agree or disagree, using the text to	45 min.	O	1.02		3.01 3.02 3.03	4.01 4.02	5.01	

justify your opinion. Closing Question: If you were Juliet, what would you do? Post-Seminar Activities: Write in your log about a time when you have felt "trapped."								
Culminating								
Creative Project Assign this project one week before the end of studying of Romeo and Juliet so that students can complete it entirely outside of class. The students are given several creative project ideas (such as making movie posters, designing tee-shirts, creating collages for characters, etc.) and instructed to complete ONE. On the due date, they present their work to the class.	7 days outside of class – 1 day to present	O W M/T				4.01	5.01	6.01 6.02
Essay – student choice of topics Discuss one of the play's themes. Discuss why Shakespeare used dramatic irony in the play. Discuss how and why Shakespeare reflected Elizabethan culture and society in the play. Discuss why Romeo or Juliet should (or should not) be considered a tragic hero.	5 days outside of class	W			3.02 3.03	4.02	5.01	6.01 6.02
Test 50 question objective test counts as 50% of final test grade, with essay (above) as other 50%.	45 min.	W		2.01		4.02	5.01	

Film Is Beautiful

Description

Too often, teachers and students miss the opportunity to take full advantage of films. Shown at the end of a study of a novel or play, a film is often simply a "break" that adds little to students' understanding of a work. Given the rich potential of film and increasing encouragement from state and national standards to study films as important non-print texts, I developed a film study unit centered on Roberto Benigni's film *Life is Beautiful.* This touching Italian film is perfect as a basis for an introductory film studies unit. The movie begins as a romantic comedy and descends into the nightmare world of the Holocaust; its combination of romance, slapstick humor, social commentary, pathos and history make it an excellent addition to a world literature curriculum, and its use of setting, foreshadowing, music and color make it an ideal vehicle for introducing the vocabulary of film study.

This unit can last up to about ten days. Because the film deals with the Holocaust, I begin the unit after our study of *Night.* After introductory activities designed to help students reflect on their own habits and preferences as moviegoers, students watch the film in segments of various length and reflect on its content, plot, conflict, and mood. They reflect in discussions and in journals as they watch the film and after the first viewing is complete.

Having viewed the film once, students then study various aspects of film and the film industry. After an overview of the roles of producer, directory, cinematographer and so forth, students move through and increasingly complex study of the use of shots, camera angles, and camera placement. After a study of the symbolic use of setting and colors, students note the impact of the soundtrack on the film's overall effect.

Depending on resources, you may wish to show clips from other films for comparison and enrichment. I show clips from Charlie Chaplin movies to show students the heritage of film slapstick, and scenes from *Schindler's List* to show alternative approaches and differences in tone, mood, and theme.

As a culmination, students write a review of the film, discussing not only the story but the aspects of film-making they have studied during the unit as well. In addition, students choose a film to view, study and review independently, applying their newfound knowledge to a new visual text. Where time and resources allow, students might extend the unit by working in teams to create a brief film incorporating their new knowledge.

This unit integrates the ELA strands and provides opportunities for students to engage in critical thinking, writing, viewing and listening. It supports several North Carolina Exit Exam Competencies, including C-1, C-3, C-4, and PI-11. Further, having viewed a film in depth and come to understand the vocabulary of film-making, students are better able to interpret and appreciate the films they view both in and out of the classroom.

I have included a number of activities, probably more than could be done in any one unit; teachers can easily choose a selection of activities for emphasis and instruction.

Peter Bobbe, Yancey County

Activity Descriptions	Approx. Time	Str.	Exp	Info	Arg	Crit	Lit	G/L
Introductory								
Brainstorming: Students list all of the movies they remember seeing in the past year. They then rank and categorize them by type and quality and share the name of their favorite film with the class. Discussion should help lead students to see what they and others like best about films.	15 mins.	O W	1.02					
Reflective Writing: Students examine their choices of favorite films and deduce their own criteria for a great film.	15 mins.	W	1.02			4.04		
Rubric Formation: Using their notes from the first two activities, students write a paragraph in which they clearly set forth their own criteria for a great film. These paragraphs are shared with the teacher and with the class and used to create a rubric.	Home-work	W	1.02			4.04		6.01 6.02
During								
The first viewing is accompanied by a viewing guide (or informal questions led by teacher) to help students record perceptions, predict outcomes and make assessments as the film progresses. The film is paused six times; during each break, students respond, reflect and predict. Stop the film in the following places: • After three minutes (to record first impressions) • When Guido arrives in the city • During Guido's courtship of Dora • As the Orefice family arrives at camp • When Guido plays the record for Dora to hear	3 days	O W M/T	1.02	2.02		4.03	5.01	

• The moment of climax: the spotlight finds Guido. During the first viewing, you may wish to draw students' attention to such elements as color symbolism, foreshadowing, and music as a way to enrich their understanding. It's important not to slow down the viewing too much, however, as students will want to experience the film without too much interruption.								
First Review: After completing the film, allow students time to reflect on the impact the work had on them; a vigorous class discussion usually ensues. Then students should compose a first review of the film in which they evaluate its effectiveness; they also compare it to the criteria they developed earlier in order to see for themselves whether it fits their idea of a great film.	Home-work	W	1.02		3.03	4.04		6.01 6.02
Film Makers and their roles: If time allows, students might research the roles of producer, director, writer, cinematographer, production designer, editor, and composer; or the teacher can present this material. (Much helpful information can be found online, particularly at www.imdb.com/Glossary/)	1 day	O R M/T		2.03				
Selected Clips for Analysis, Part 1: Students view two or three scenes from the film and discuss how each of the filmmakers contributed to its creation. A formal or informal quiz can be given at the end of this lesson.	1 day	M/T O W	1.02			4.03 4.04	5.01	
Aspects of Photography: Students study such concepts as shot, take, sequence, high angle, low angle, crane, pan, tilt, close-up, medium shot, long shot, lighting, etc. which are easy for them to grasp. The key is to tie the technique to the effect; for example, when the	2 days	M/T		2.03		4.04	5.01	

camera is set at a low angle and looks up at a person, the person seems more important or even threatening; a person filmed from a high angle often seems small and vulnerable; a close up establishes intensity while a long shot creates context, etc. The following website contains links to actual film clips to illustrate each of these terms: http://www.inform.umd.edu/rosebud/Glossary/								
Selected Clips for Analysis, Part 2: Students analyze the photographic aspects of a scene. Show several scenes and have students discuss the shots, angles, lighting and so forth, analyzing the use of techniques as means to effect a response in the viewer. A quiz or other written analysis is appropriate once students have had practice with this concept.	1 day	M/T O W		2.02		4.03 4.04	5.01	
Context and comparison is provided by showing students clips from Charlie Chaplin's films, especially The Gold Rush and The Great Dictator, establishing the roots of slapstick humor. Further, showing parallel scenes from such realistic films as Schindler's List will help students focus on differences in tone, mood, and theme between different films treating the same subject. (Clips of the transportation to the camps, for instance, or of scenes in the camps are rich in material for comparison).	1 day	M/T O				4.02 4.03	5.01	
Culminating								
A formal analysis of the film could be part of the unit's culmination. Students write an essay analyzing some of the formal techniques used in the film and explaining how those techniques build the film's overall impact. Time should be permitted for multiple drafts	Home-work	W M/T	1.02	2.03		4.03 4.04	5.01 5.02	6.01 6.02

and proofreading of this formal piece of writing. A film-clip based test could also be given. Alternatively, an analysis of a self-selected film allows students to apply what they have learned to a film of their own choice. A written review or formal analysis can be handed in days or weeks after the end of the unit.								
A film-making project would be a natural extension and culmination of this unit if time and resources allow. Students can work in small groups to produce a brief video containing a prescribed variety of shots; they can also adopt the roles of the filmmakers to produce the videos.	Days or weeks of independent work	M/T	1.01 1.02	2.02				

Men, Women, Marriage, and Society: A Doll's House and Beyond

Description

This is usually my first major unit of the year. It allows students to review literary concepts through the shorter pieces first (two short stories) and then transfer those concepts to the drama, *A Doll's House*. Because of the importance of the drama to its time period and to future literature, a strong introduction to the unit is needed. Students will come to recognize the importance of culture on its people and that we, as readers, cannot judge the world according to our present day society and our current beliefs. When Ibsen allows Nora to live at the end of the play, he goes against his late 19th century society. Those writers living and publishing within the same time period as Ibsen allowed their female characters to rebel as Nora did against society, but these women were not allowed to live.

All levels of my students read this play aloud in class. This allows me to capitalize on their interest in the characters, to heighten their awareness of developing literary elements, and to increase the students' success as they see that they can read, enjoy, interpret, and master a play. This unit has proved to be successful with all levels of students as it includes not only reading but also listening and viewing.

Students will also experience many forms of writing and will make connections between fiction, nonfiction, and visual products.

Objectives for this unit include the following:

- Students will recognize the importance a culture plays in determining the roles of men and women by comparing and contrasting our society to other societies and cultures.
- Students will analyze the changing roles of women.
- Students will analyze character development.
- Students will synthesize the use of literary elements and their significance to the works by creating varied responses.
- Students will evaluate the pieces and their components through various responses and activities.

Times given in the unit are approximate and related to block-scheduled classes.

Michelle Lourcey, Iredell-Statesville Schools

Activity Descriptions	Approx. Time	Str.	Exp	Info	Arg	Crit	Lit	G/L
Introductory								
Journal --Students' views of marriage, roles of both men and women in our society; share and discuss	20 min.	O W	1.02			4.01		
Background Information Research Students will choose from a list of given topics for research. After one day of research, students will prepare and present information to the	2 days	O W M/T		2.01 2.02		4.04		6.01

class. Topics could include marriage customs in Nigeria, 19th century France, Norway, and US, women's suffrage movements in various locations, responsibilities of men and women in various countries during the 19th and 20th centuries, educational opportunities in various times and places.								
Allow students to read accounts and speeches from women from various time periods. Many nonfiction pieces can be found on www.womenshistory.about.com and http://gos.sbc.edu/byyears/old.html. Give group article to read and present to class both verbally and visually. While listening to group presentations, students should record problems women faced and how these were overcome.	2 days	O W M/T	1.02	2.01		4.01	5.02	
After reading and listening to presentations, students should review lists (above) and select one problem faced by women. Students should place themselves in that time and place and project how they would have approached this situation.	30 min.	W	1.02	2.01		4.01 4.02	5.02	6.01 6.02
During								
Marriage is a Private Affair After reviewing Nigerian marriage customs, etc., read short story aloud with students. Ask students questions as they read and allow them to respond to the Nigerian customs and beliefs about marrying outside of one's tribe.	1 day	O W	1.02				5.01	
The Jewels Connect to this story first by reviewing the marriage rules of Nnaemeka and Nene's society (above) and information from background research presentations. Ask students	1 day	W	1.02			4.01	5.01	

BEST COPY AVAILABLE

questions as they read and allow them to respond. Students need to contrast society's requirements for marriage and Madame Lantin's efforts to rebel against these standards. Students should also recognize that Madame Lantin does not live in this story. Students need to discuss how Madame Lantin acquired so much jewelry. Do not give away Nora's situation yet or that Ibsen allows her to live.								
Journal: Defend or prosecute the actions of Madame Lantin based on her society. Share and discuss.	30 min.	O W	1.02		3.01		5.01	6.01
Read A Doll's House Acts I and II aloud Introduce this play be connecting the elements of "The Jewels" to the elements of the play. Review the controversy surrounding Ibsen because of the themes of the play. Assign parts and allow students to read. Stop often and discuss, allowing students to respond and reflect.	4 days	O					5.01	
Reading Review Assign this with the introductory material. Students follow a directional sheet that instructs them on how to analyze and discuss various elements of the play that includes theme, characterization, setting, etc. This project requires students to go beyond the comprehension level as they reflect, respond, and analyze.	8 days outside of class	W	1.02		3.03	4.02 4.03	5.01	6.01 6.02
Reading Guide Students will complete study guide questions for homework or as they read each Act. These guides allow students to focus on key elements in the story, to reflect on the action, and to identify any areas that need further clarification.	6 days	W	1.02				5.01	6.01

Video Clips: the Vision of Ibsen Before reading Act III of the play, it is important that students have a basis for later recognizing the significance of Ibsen allowing Nora to live. At this point in the play, readers are led to believe that Nora will kill herself, so do not alter those opinions. This activity allows students to see other works of the time where rebellious women were not allowed to live. Teachers should give the background to each piece, leading up to the last ten minutes of each film where the woman contemplates her situation and then ends her life. Allow students to watch each and respond. Have them keep a log of each female character, her situation, her outcome, and then their response to each. Allow students to share their ideas. Suggested works (on film): Hedda Gabler, Anna Karenina, The Return of the Native, The Awakening, "The Story of an Hour" *Make sure that you do not do a work that another teacher may teach the next year.	1 day	O W M/T	1.02	2.03		4.01 4.02 4.03	5.01	
Prediction Journal: After viewing the lives of other rebellious women during Nora's time, predict what you think will happen to Nora. Establish what Nora's problem is and what she sees as her solutions. What do you see as her solution? You must use the text as your proof. Allow students to share and discuss.	30 min.	O W	1.02	2.01			5.01	6.01 6.02
Read Act III of the play aloud Review what has happened thus far, connecting to developing literary elements, to the video clips activity, and to the prediction journals. Allow students to read. Stop often for discussion and reflection.	2 days	O	1.02			4.03	5.01	

Reflection Journal: Go back and reread your prediction journal. Reflect on what you wrote and compare it to what actually happens in the play. Discuss the importance of Ibsen's Nora and your reaction to the ending.	30 min.	O W	1.02				5.01	6.01 6.02
Culminating								
"I Want a Wife," by Judy Syfers Now that students have examined marriage during different times and cultures, students should examine the role of women in our culture and the changing institution of marriage. You can begin by comparing and contrasting Nora's life as a married woman to the lives of women today. Then read Syfers' essay aloud with students. Allow students to respond to this piece. Then students can write "I Want a Wife" or "I Want a Husband" in the voice of Torvald or Nora, Okeke, Nene, or Nnaemeka, or Monsieur or Madame Lantin. Another option would be for students to write in their own voices instead of the voice of a character. Regardless of who the students choose, the culture of that person should be reflected. Have students share their responses.	1 day	O W	1.02			4.01 4.03	5.01	6.01 6.02
Essay Students will write an essay that examines how Nora does not follow the standard of behavior and the impact on the characters in the play. Work with students on following the writing process and on using all the components of effective writing; main idea, specific and relevant details, coherence, organization, and language usage. Begin work in class and then have due several days later.	2 days in class; 2 days outside of class	W	1.02	2.02	3.03		5.01	6.01 6.02

Test Objective and paragraph responses	1 day	W	1.02	2.02	3.03	4.03	5.01	6.01

A Study of Night and the Holocaust

Description

In my classes, we start our Holocaust unit with a KWL (Know-Want to Know-Learn) chart. I write what my students Know and Want to Know on the board, type it, and give each student a copy for their notes. Typing the chart isn't really necessary, but I find it saves time when we get ready to fill in the "Learn" column (and we do this a lot) if I can hold something uniform up and say "get this out."

Figuring out my students' prior knowledge and interests related to the Holocaust keeps me from repeating things students have already learned in the eighth grade and ensures student ownership of the unit. Some of my students' questions (what they "Want to Know") about the Holocaust are unique, but a lot of the things they're curious about are fairly representative of tenth-graders in North Carolina:

- What does it mean to be a Jew?
- Why did the Nazis persecute the Jews?
- Why didn't they fight back?
- Who else did the Nazis persecute?
- Where were the concentration camps located?
- Who was Hitler? What did he want?
- How did people let it happen?
- How many people were killed?
- What was it like to live in a concentration camp?
- What happened to the people who did this?

This would be a great unit to work with a Social Studies teacher on, because some of the students' history-related questions could be covered in that class. If that's not possible, covering some of the history involved is definitely worthwhile and can be done pretty easily with an internet scavenger hunt or any of the myriad other resources available.

I think that a flexible approach works well for a study of the Holocaust because there is so much information on the subject, and more produced every day. The United States Holocaust Memorial Museum publishes Teaching about the Holocaust: A Resource Book for Educators, which has an annotated bibliography and videography, history, chronology, and guidelines for teaching about the Holocaust. It's available for free in PDF format on their website (http://www.ushmm.org/education/foreducators/). They also have booklets about other minority group victims of the Holocaust, survivor stories, information about resistance during the Holocaust, photographs, and a special web site for students. Other web sites that may be helpful:

- The Holocaust History Project (http://www.holocaust-history.org/)
- A Cybrary of the Holocaust (http://remember.org/)
- The Museum of Tolerance / Simon Wiesenthal Center (http://motlc.wiesenthal.com/)
- A Teacher's Guide to the Holocaust (http://fcit.coedu.usf.edu/holocaust/)

There have also been a number of films and made-for-television movies in recent years that deal with the Holocaust, as well as some excellent documentaries:

- Conspiracy (HBO) – stars Kenneth Branagh, deals with the planning of the "Final Solution"
- Nuremberg (TNT) – stars Alec Baldwin, deals with the Nuremberg Trials
- Uprising (NBC) – deals with Jewish resistance in the Warsaw Ghetto
- Life is Beautiful – Oscar-Winner, works well with Night
- Schindler's List – depicts the horror of the concentration camps and details the rescue of Jews by Oskar Schindler

- Holocaust & Yad Vashem – two-video-set that covers the rise in anti-Semitism from WWI to the concentration camps
- Sorrow: the Nazi Legacy (Facets Multimedia) – Swedish teenagers visit Auschwitz and meet survivors and the son of the Nazi administrator of Poland

I also like to use children's picture books to explore some of the issues in our Holocaust Unit. For example, we use Dr. Seuss' Yertle the Turtle when we discuss Hitler and Roberto Innocenti's Rose Blanche to introduce the White Rose resistance movement. Some other children's books that might be helpful:

- The Terrible Things – Eve Bunting
- The Lily Cupboard – Shulamith Levey Oppenheim
- Let the Celebrations Begin! – Margaret Wild
- Star of Fear, Star of Hope – Jo Hoestlandt
- The Butterfly – Patricia Polacco
- Flowers on the Wall – Miriam Nerlove
- The Number on my Grandfather's Arm – David Adler
- Hilde and Eli: Children of the Holocaust – David Adler
- One Yellow Daffodil – David Adler
- Passage to Freedom: the Sugihara Story – Ken Mochizuki

Ken Mochizuki has also written several picture books about the internment of Japanese-Americans during World War II. I find that it's useful to hold myself to two or three picture books in this unit. High school students tend to look at picture books as somewhat juvenile, especially when bombarded with them, and that's not the impression of the Holocaust I want to give them.

Most of the activities included in this unit are flexible, and I've included the shortest version covering each topic in our Holocaust study. For example, the Holocaust Scavenger Hunt can be replaced with a more extended research project in which students work in groups to produce a PowerPoint presentation or short film using the information from the USHMM's "The Holocaust: A Learning Site for Students." I'd love to have the time to expand our study of Resistance to allow for a similar research project and student presentations about each of the resisting groups, and it would be wonderful to be able to show Uprising. The thing I like most about this unit is that there are plenty of opportunities for expansion, and I add something new every year.

The only thing I'm not very flexible about in this unit is its centerpiece, Elie Wiesel's Night. It answers several of my students' big questions about the Holocaust (what does it mean to be a Jew? What was it like to live in a concentration camp? Why didn't they fight back?), and it appeals to students because it speaks in a voice they can relate to as adolescents. I've developed a WebQuest for Night that can be used a variety of ways: as a series of on-line centers, as activities before, during, and after our reading, or as several options for a single project. I'm a stickler for requiring students to read outside of class, but I usually try to give them a reading day at the beginning of a novel (or memoir, in this case) to get hooked. With Night, I read Thomas Thorton's poem "On Wiesel's Night" aloud to students before I pass out copies of the memoir, and we spend the rest of that period reading. I also have a Book-on-Tape version of Night, which I lend out to some of my students who have difficulties with reading comprehension, but I also send a letter to their parents explaining that the tapes are for reading along. Students have to bring back the bottom half of the letter signed before they get the tapes. I'm a big believer in borrowing ideas from other teachers: Nan Massengill and Peter Bobbe were kind enough to share the activity plans for Text Rendering and Juliek's Violin, respectfully.

I find this unit works best when it follows our study of Erich Maria Remarque's All Quiet on the Western Front. In exploring the Treaty of Versailles and Germany's resentment at the end of WWI, students can see the progression towards the identification and persecution of national scapegoats, the cause of the Holocaust. I haven't been brave enough to try three depressing books in a row yet, but I'd eventually like to try to follow this unit with a study of Alexander Solzhenytsin's A Day in the Life of Ivan Denisovich, to explore the links between Nazi concentration camps and Stalin's gulags.

Jennifer Smyth, Tyrrell County

Activity Description	Approx. Time	Str.	Exp	Info	Arg	Crit	Lit	G/L
Introductory								
KWL Chart – students list what they Know about the Holocaust, ask questions about what they Want to Know, and leave space for what they will Learn.	20-30 minutes	O W	1.02		3.01		5.01	
Anticipation Guide – students examine 10-15 statements such as "I would help someone I saw in trouble, no matter the danger" and "Prejudice leads to violence," checking them off if they agree with the statements. Class discussion to share opinions is helpful. At the end of the unit, students will check off those statements again to see if their opinions have changed.	15-20 minutes	O W	1.02				5.01	
Text Rendering Students will read the Preface to Night, underlining one sentence, one word, and one phrase and copying them onto a piece of paper. Have students stand in a circle. The first time around the circle, students will read their sentence. The second time, they will read their phrase, and the third time they will read their word. Some will repeat elements, but it's okay for them to do that because it emphasizes important images. After the reading, students write in their journals about their feelings about the activity, the images it aroused, their expectations about the memoir, etc.	45 minutes	O W	1.02		3.01		5.01	
During								
Holocaust Scavenger Hunt Students complete a scavenger hunt by visiting different web pages that contain the information for which they are looking. This Scavenger Hunt focuses on history related to the Nazis, Anti-Semitism, and concentration camps. It uses pages from the USHMM's "The Holocaust: A Learning Site for Students" (http://www.ushmm.org/outreach/).	2 days	W M/T		2.02				
Bystanders After reading and discussing Czeslaw Miloz's "A Poor Christian Looks at the Ghetto" and Yevgeny Yevtushenko's "Babi Yar," students write a journal entry about the role of bystanders in the Holocaust. On the second day, students read about the *SS St. Louis* and listen to Simon and Garfunkel's "The Sound of Silence." Students then produce an editorial about the US's decision not to allow the *St. Louis* to dock, gathering further information from the internet if necessary.	2 days	O W	1.02		3.01 3.02 3.03	4.02		6.01
Resistance Students divide into groups to read sections of the USHMM's booklet Resistance During the Holocaust. The sections titled "Armed Resistance: Ghetto Rebellions," "Anti-Nazi Activities of the Christian	1 day	O W		2.02		4.01		

Opposition," "Defiant Activities of the Jehovah's Witnesses," "Activities of the Herbert Baum Group," and "The 'White Rose'" work best. Each group then goes to the board/overhead to chart information about their group of resisters: who they were, why they opposed the Nazis, what they did, and what price they paid.								
Rose Blanche I read Roberto Innocenti's Rose Blanche to students, making sure I show them all the pictures. We talk about allusion, and I ask them to make a list of the allusions in the story, verbal and visual. Some of the examples they usually come up with are the verbal allusion of the title character's name (it means "White Rose" in French), the visual allusion of the mayor's mustache (reminiscent of Hitler), and the yellow stars on the uniforms of the children Rose befriends. Students then divide up into groups of 2-3 to create their own posters about Resistance, using visual and verbal allusions to the groups they learned about the day before.	1 day	O W	1.02			4.02	5.01	
Night WebQuest http://www.tyrrell.k12.nc.us/dduck/pages/tenth/night/night.html We usually complete Part I (Elie Wiesel Biography) before we read *Night*, Part II (The Cabbala) during our reading of Segment 1, Part III (the Journey to the Camps) while we are reading Segments 2-3, Part IV (Holocaust Timeline) as we read Segments 4-7, and Part V (Other Survivors' Stories) after we have finished reading *Night*.	5 days	O W M/T	1.01 1.02	2.03	3.03 3.03	4.01	5.01	
Found Poem Students choose 1-2 page sections of Night that contain especially vivid imagery. It helps to use a photocopier to enlarge these sections and cut out some of the words. Students arrange the words to form a poem, then share their poems, explaining what image they are focusing on and why they chose that image.	30-40 minutes	O W					5.01	6.01
Quiz on Segments 1-4 of Night	30 minutes	W		2.02	3.03	4.02	5.01	
Character Portraits Students choose a character in Night and list as many characteristics and emotions as they can for the character. Next, students choose a symbol to represent as many of those characteristics and emotions as possible. For example, they might choose fire to represent Madame Schacter's fear. Students draw a portrait of their character using these symbols. Madame Schacter might have smokestacks for eyes and a fiery mouth.	1 day	W	1.02				5.01	
Juliek's Violin Students re-read the section in which Elie listens to Juliek play his violin in a crowded cattle car, then write in their journals about what they think this music sounds	20 minutes	O W	1.02		3.03	4.03	5.01	

like. When they have finished, the class listens to the Beethoven violin concerto Juliek played (Violin Concerto in D) and discusses how the concerto differs from expectations. Why isn't it sad? What is Juliek saying by playing this music in such a horrific situation?								
"Nobel Lecture" Students will read Elie Wiesel's Nobel Lecture, then compose a letter to him expressing their views about why it is/is not important to learn about the Holocaust. Time the second day will be used to review letter formatting, peer editing.	2 days	W				4.01 4.03 4.04	5.01	6.01 6.02
Culminating								
Night Test	1 day	W	1.02	2.02	3.03	4.01 4.03	5.01	
Other Victims Project Students work cooperatively to collect information about groups persecuted during the Holocaust (Sinti and Roma peoples, Poles, the handicapped, Jehovah's Witnesses, homosexuals), create new products using this information, respond reflectively on the roots and manifestations of prejudice against these groups, and present their findings to the class.	1 week	O W M/T	1.02	2.01 2.02 2.04	3.02 3.03			6.01 6.02
Life is Beautiful Students view the film Life is Beautiful, then brainstorm essay topics relating our study of the Holocaust to the film. Students often choose to compare and contrast the father/son relationships in the film and Night or explore the question of whether or not it's appropriate to make a comedy about the Holocaust.	3-4 days	W, M/T	1.02	2.01	3.03	4.02 4.03 4.04	5.01	6.01 6.02

Dimensions of the American Dream

Description

In this unit, students explore personal, historical, and literary perspectives on the American Dream. This unit has always been very successful for me because of its student-centered nature and flexibility. Also, it fits well with either a thematic or chronological approach to the course. Additionally, it lends itself to interdisciplinary instruction. Finally, it has a little something for everyone because it integrates a variety of print and non-print texts.

The Great Gatsby and *Death of a Salesman* are the core texts of the unit. However, works such as *Black Boy, Their Eyes Were Watching God, The Grapes of Wrath, House on Mango Street,* or *Of Mice and Men* could be used in their place. The poetry, film and music suggested in the unit plan are also adaptable. I designed this unit to be used in a heterogeneous 11th grade class on a traditional schedule (55 minute class periods), so as you adapt it, you may want to evaluate the reading level and complexity of the suggested texts. However, don't abandon the group or open-ended activities because I have found that with appropriate direction all levels of students can handle every activity I've described.

Most of the activities in the unit are student-centered. For example, to read *The Great Gatsby* students participate in Literature Circles. This student designed and led discussion works best with 5 – 6 students per group. At the beginning of the unit, I set up the activity by assigning students to groups, providing them with dates for four in-class discussions and a list that describes various participant roles. Each group has a discussion director, summarizer, illustrator, connector and reporter. Students then meet to plan their reading schedule and to assign participant duties. When working in literature circles, they are evaluated on their preparation and participation.

The "Cut-Out" poem mentioned in the unit plan is an idea from *NCTE Notes* that asks students to select an idea and after searching through a magazine for appropriate words and phrases, create a poem. The concept behind a "Cut Out" poem is very similar to what Magnetic Poetry packs encourage.

The assessment in the unit varies from the traditional objective or essay test. I would again encourage you to gauge your assessment requirements based on student need. I find that it is more equitable to give my students a variety of oral, written, and visual ways to respond to a unit. It gives everyone at least one opportunity to play to a strength.

Yvonne M. Anderson, Wake County Public Schools

Activity Description	Approx. Time	STR.	EXP	INFO	ARG	CRIT	LIT	G/L
Introductory								
Students read poems about success. Suggested titles: "Success is Counted Sweetest by Emily Dickinson and "Richard Cory" by Edward Arlington Robinson. To prepare for a short discussion on the poems, students can list the images of success presented in an idea web or other appropriate graphic organizer.	1 day	W	1.02			4.03	5.02	
Students listen to music, such as Neil Diamond's "America", Simon and Garfunkel's "The	1 day	O W	1.02	2.03		4.03	5.01	

American Tune", and Bruce Springsteen's "Glory Days" and "Born in the USA". Using a Venn diagram, small groups of students identify and compare and contrast the images of the American dream presented in the music.								
During								
Introduce *The Great Gatsby* Literature Circle assignment. Create a handout that delineates due dates, responsibilities, and assessment procedures. Allow students to meet and organize their Literature Circle assignments.	20 min.	O		2.03				
Before the first *The Great Gatsby* literature circle discussion, have students view *Death of a Salesman* and use a journal to record the ideas about business, success, dreams, family, and marriage presented in the play. Following the film students make connections (in writing or discussion) between the play and introductory thematic activities.	4 days	O W M-T	1.02			4.02		
Students use Literature Circles to read and discuss *The Great Gatsby*. To present a record of their discussions and share group views with the class, students post summaries of their Literature Circle discussions on an online message board.	Select dates over 2 – 3 week period	O W	1.02	2.03	3.01	4.01 4.02	5.01 5.02	
To create a social context for the novels and the role of history in the American dream, students use charts to outline social, economic and historic references in the texts, *Death of a Salesman* and *The Great Gatsby*. Partners create visuals that demonstrate their understanding of the similarities between the 20's and 50's.	4 – 5 days	W		2.01			5.01	

Have students discuss popular or contemporary ideals of the American dream in a Paideia seminar. Films, such as *Down and Out in America* (1986 Academy Award winning film on poverty, recession and the downfall of the American dream) *Rudy*, or clips from *Pleasantville* can be the subject of the seminar. Texts that could be discussed are Andrew Carnegie's "Gospel of Wealth" or excerpts from *Hardrive: Bill Gates and the Making of the Microsoft Empire.*	3- 5 days	O W M/T	1.02	2.03	3.01 3.02 3.03	4.02 4.03		
As a seminar post-write, students review the main ideas of the seminar by writing free verse, lyric, or "cut-out" poems. Poems are collected in a student anthology that can be published in print or online.	1- 2 days	W	1.02	2.02				6.01 6.02
Culminating								
Critical extension Introduce comparison/contrast writing. Model comparison contrast writing with an appropriate piece of non-fiction such as "Lee and Grant: a Study in Contrast" by Bruce Caton or "Fat vs. Skinny People" by Suzanne Britt. Discuss compositional and conventional features of writing. Have students draft an individual plan – based on a review of earlier writing assignments- for improving grammar, usage, and mechanics in this essay. Assign an individual or collaborative comparison/contrast essay that requires students to synthesize information in the unit to describe and evaluate the American dream. Possible topics could include a comparison/contrast of Gatsby vs. Willy Lowman, two student	1 week	W M/T			3.01	4.02	5.01 5.02	6.01 6.02

selected films, Andrew Carnegie vs. Bill Gates.								
Creative extension Students create a soundtrack for their vision of the American Dream. They will collect three songs on tape or CD and accompany the songs with a short narrative essay were they discuss their dream and the music selected. Final soundtracks can be shared with the class.	1 week	W M/T	1.01 1.02	2.02		4.01 4.02		6.016. 02

Literature Circles: Reading by Choice

Description

In this student-centered unit, students choose young adult novels to augment novels deemed part of the "canon" of literature. Students who do not enjoy reading sometimes find it difficult to read literature classics and even might refuse to try. This unit allows for student choice in a curriculum packed with reading and writing activities, and may be altered to fit whatever you choose to do with your students. Students will choose young adult novels to read, discuss these novels in small groups, share thoughts on the novels with their classmates, and create an advertising campaign designed to encourage their classmates to read more of the novels. In addition, as they read, you may choose to have them maintain reflection journals or respond on messageboards via the internet. All parts of the unit combine to create independence for students and a renewed love for reading.

This unit may be adjusted to your schedule, so that you may use class time for your discussions and planning of the culminating projects, or you may choose to take students to the computer lab and have them respond electronically, thus incorporating technology seamlessly into your curriculum. I usually spend 3 to 4 weeks with this unit, but each day is not devoted completely to the unit. In fact, when I work with my higher level students they complete this unit completely independently through messageboards and chat rooms, using class time only for presentations and a one-day wrap-up prior to the culminating presentations. The students I teach who need more structure use class time to work in their groups on presentations and discussion, and turn in their response journals so that I can respond to them regularly and maintain a dialogue that encourages reflection. Regardless of the level of my students, all are working on other subject matter as they complete this unit.

To begin the unit, I determine 7-10 novels that are readily available to me and appropriate to my students and my purpose. Since teachers and school communities differ, be sure to review the material before beginning the project. Some novels that have worked well for me include

- *Holes* by Louis Sachar,
- *Speak* by Laurie Halse Anderson,
- *Monster* by Walter Dean Myers,
- *House on Mango Street* by Sandra Cisneros,
- *A Separate Peace* by John Knowles,
- *Because of Winn Dixie* by Kate DiCamillo,
- *Walk Two Moons* by Sharon Creech,
- *Harry Potter and the Sorceror's Stone* by J.K. Rowling,
- *Bud, not Buddy* by Christopher Paul Curtis
- *Out of the Dust* by Karen Hesse
- *Stargirl* by Jerry Spinelli
- *Rules of the Road* by Joan Bauer
- *Breaking Through* by Francisco Jimenez

I introduce students to these novels in class and allow for time in the computer lab so that students can research the novels online. I direct my students to several sites other than major search engines as they research. One site I always use with my students is one that a colleague, Melissa Carper at North Johnston High School, and I developed to help our students choose novels: http://www.virtualcircle.freehomepage.com/novels.html. In addition, we use Amazon.com to show annotations and reader reviews to our students. After researching, students choose two novels of interest and give these to me on an index card.

I match up students and novels based on my knowledge of the novels, the students, and how the students work together. I prefer to keep my circles to a size of four students, to encourage discussion from each student. Sometimes more than one group is reading the same novel.

To organize the unit I give my students a response journal with dates and suggested topics at the front. The dates delineate when response journals will be handed in, when presentations will be made throughout the unit, and when certain parts of the reading must be complete. Student novels can be divided into sections of roughly 10-20 pages a night depending on student reading levels. Students may choose topics to address throughout the reading. Some topics I have adapted with Melissa's help from Jeff Wilhelm's *You Gotta Be the Book* include

- Who is your favorite character in the book? Describe and tell why this character is your favorite.
- How is this book different from other books you have read?
- Have you ever found yourself in a similar situation?
- Describe one character's problem or choice. What advice would you give this character?
- Pick an action of one of the characters. Why do you think the character is acting this way?
- Copy a provocative, interesting, or important passage and comment on why you picked it.
- Would you like to be friends with the main character? Why or why not?
- Consider the setting of the story. Would you like to live during this time or at this place? Why or why not?
- Do the story events or characters remind you of real events or people? How so?
- Add your own _____

Throughout the unit, the students respond reflectively through writing and discussion, and must present their ideas in different written and visual texts to their classmates. Because of these varied responses, students of various abilities and talents all have a place to be successful, and each is allowed the choice of what to read.

Nan Massengill, Johnston County Schools

Activity Description	Approx. Time	Str.	Exp	Info	Arg	Crit	Lit	G/L
Introductory								
Show students novels; put in chalk tray on board. Students research texts online; they write two choices on index card and defend why these should be assigned to them. After assigning groups, read through Response Journal assignments; calendar pages, discuss dates for reading assignments.	55 minutes	O M/T	1.02	2.03	3.03			
Class brainstorm to create a definition for "Classic Literature" to write on first page of Response Journal--students will later compare this to a definition of "Young Adult Literature" at the end of the unit.	10 mins	O W	1.02			4.02	5.01 5.02	6.01

During								
After each reading section is complete, students will choose one journal topic and respond in writing either online or in their response journals to later share with students in their reading groups. Depending on which topic students choose they will be addressing goals 1, 2, 3, 4, and 5.		O W	1.01 1.02		3.01 3.02 3.03	4.01 4.02	5.01	
After first reading assignment is complete, students choose one conversation to re-enact for classmates as a mini-drama, memorize it and act in front of class.	At least 45 min	O W	1.02					
After second reading assignment is complete, students create setting maps, including cultural contexts, for major settings in novel and present to the class.	At least 45 min	O W	1.02			4.01		
After third reading assignment is complete, students identify a conflict and present this conflict to the class visually. (I will usually not allow them to do man vs. man, as it is very easy to dramatize!)	At least 45 min	O W	1.02			4.01		
After fourth reading assignment is complete, students create an editorial cartoon depicting a concept found in the novel	At least 45 min	O W	1.02			4.01		
After fifth reading assignment is complete, compare the themes, characters, and/or style of this work to another text of students' choice. This can be an essay, a dialogue between characters, a letter, etc.	At least 45 min	O W	1.02			4.01 4.02	5.01 5.02	6.01
I continue in this fashion until we have completed the reading assignments. Other activities I have used include the following: find a poem that speaks to one of your characters; write a letter to one of your characters; have one character write to another character; assign famous people to play the character roles in your	45 min each	O W	1.01 1.02			4.01 4.02	5.01 5.02	6.01 6.02

novel; rewrite the opening scene in the form of a drama; rewrite the opening scene in the form of a poem; write a newspaper article condensing the events of one of your chapters; pick out scene with a definitive mood from the novel and recreate the mood in a breaking news story.								
Students evaluate advertising in the media by watching and taking notes on TV ads, bringing in magazine ads, discussing propaganda, and researching one complete advertising campaign.	1-2 days	O W M/T	1.02	2.02 2.03	3.01 3.03	4.01 4.03		6.01
Culminating								
Students create an advertising campaign to convince other students to read their novels. The campaign includes magazine, newspaper, radio, TV, ads that must be in publishable format. Students vote for the best advertising campaign through a student-created assessment, and then choose the next novel they will read based on the presentations.	4 days	O W M/T	1.02	2.02	3.01 3.03	4.04	5.02	6.01 6.02
Class brainstorm to create a definition for "Young Adult Literature" to write on first page of Response Journals under "Classic Literature" definition. Students compare two definitions to answer the question "What is literature?"	20 mins	O W	1.02			4.014.02	5.01 5.02	6.01

Re-living the New England Renaissance

Description

What I would like for my students to gain from our study is that the basic concepts of Transcendentalism are intuition over reason, belief in one's self, and the unity of mankind. This movement of American literature is sometimes murky and dull for students, so I try to offer several different activities which will peak the interest of as many of my students as possible. I begin the unit with excerpts from Emerson and Thoreau and then move to the Fireside Poets and others authors from the Romantic period (*e.g.* Poe, Holmes, Bryant, Longfellow, Dickinson, Twain, Whitman); lastly we read selected works of the anti-transcendentalists. Students also must choose a particular section of one of these poem to paraphrase and submit as part of the summative evaluation.

As we read and discuss the poems and essays, we look purposefully for some of the memorable quotations from some of the works and record favorite ones which help to reflect transcendentalism. I then ask students to find a particular thought or line from selection that appeals to them (*e.g.* "A foolish consistency is the hobgoblin of little minds" or "Hitch your wagon to a star"). They also have the option of writing an original thought that would reflect the writing philosophy of the time. Students then create a visual for this quotation or original thought (such as original artwork, a collage, or a montage), and the students must have the quotation in large, bold letters which are easy to read.

Next, I videotape the students holding their posters while another student narrates by saying the quotations (students are looking down at their posters and look up at the camera as soon as the quotation begins). Students who are watching see other quotations, and it is hard for any of them to forget this "transcendental moment." We also post the visuals as a classroom or hall display.

When we move to the anti-transcendentalists, we read "The Minister's Black Veil" and "Bartleby the Scrivener." After reading, students complete a Top Ten List of notable events in the story (chronologically). I also use this opportunity to reinforce the elements of story structure and plotline. Students then use two-column notes or Venn diagram in a think-pair-share activity to cite lines from the text which support the notions of the anti-transcendentalists. They may also compare/contrast the perspectives of these authors with the transcendentalists, using representative texts that we have covered in class.

Finally, before the summative evaluation, there is a follow-up video activity with "anti-transcendental moments." I also ask for volunteers to be "voices" of the transcendentalists or anti-transcendentalists. This allows students to be inventive (*e.g.* Students may recite lines from different authors; create a scene or short dialogue between some of the authors or characters; others might use a propaganda technique to create a commercial for either group of writers,). Since all the activities completed thus far are diagnostic and formative, I save the viewing of the edited tape for the review occurring before the summative assessment.

These activities are designed for all students at all levels and learning styles, breaking the overall assessment into evaluations that allow students to be successful through several methods. These activities also offer students a chance to understand a concept which is in itself hard to define, and they can gain this understanding in a variety of ways.

Jimmy Marion, Surry County Schools

BEST COPY AVAILABLE

Activity Description	Approx. Time	Str.	Exp	Info	Arg	Crit	Lit	G/L
Introductory								
Illustrate the various periods/overview of Romantic period/cultural and social perspectives Decode vocabulary by explaining origin and meanings of *Renaissance, flourishing, flowering, Transcendentalism*	1-2 days	O W M/T		2.03		4.01	5.01 5.02	6.01
During								
Read and discuss selected texts of Fireside Poets and how these are representative of the Romantic period. Review concepts covered above. Students read and discuss selected texts of Fireside poets; after paraphrasing a sample text, help students select a poem to paraphrase and submit with culminating activity. Monitor first draft of paraphrased poem to answer questions or provide input.	1 week	O W		2.03		4.01	5.01 5.02	6.01
Students record favorite lines and create visual displays (*e.g.* posters, montages, collages) and graphic organizers (two-column notes, Venn diagrams) Students video record and narrate selected quotations or original quotations on the visual displays for later viewing ; [Note: be sure to gain permission from students prior to videotaping].	2-3 days	O W M/T	1.02			4.01	5.02	6.01 6.02
Students read stories of Melville and Hawthorne: "Bartleby the Scrivener" and "The Minister's Black Veil." Students create a chronological "Top Ten List." Think-Pair-Share Activity using Venn diagrams or two-column notes to compare/contrast	2-3 days	O W				4.01	5.01	

Transcendentalism with Anti-transcendentalism.								
Follow-up video activity: Students tape "voices" of anti-transcendentalists or speak though the voices of Emerson, Thoreau, Melville, Hawthorne, or one of the Fireside Poets	2 days	O W M/T	1.02	2.02 2.03		4.01		6.01
Culminating								
Review of concepts via visual displays/graphic organizers. View the videotape and review for the summative assessment, which could be either a teacher-made or ancillary assessment. If the ancillary assessment does not include opportunities for reflective thinking and writing, add your own, such as Do you consider yourself a transcendentalist or an anti-transcendentalist? Why? Compare and contrast the philosophies of Emerson and Thoreau with Hawthorne and Melville? How do their works reflect their philosophies? How did the culture of the time influence writers of the New England Renaissance? Students also submit a final draft of the paraphrased poem as part of the summative evaluation.	2 days	O W M/T	1.02	2.03	3.02 3.03	4.01 4.02 4.03	5.01 5.02	6.01 6.02

Creation of a Literary Magazine Focusing on One British Literary Period

Description

This unit was inspired by a 2002 issue of Literary Cavalcade which featured the British Romantics.

By the end of the semester, seniors should be at the level of academic independence required by this unit. My seniors who completed this unit in Spring 2002 became frustrated at the one third mark but regained their confidence by the finish. Not knowing as much as they needed about the computer word processing programs or carelessness with data "caught up with them" at that point. The placement of the original story writing and pair teaching into the timeline can help relieve stress before it becomes a problem. By the end, the students were extremely pleased with their products and the products will be useful teaching tools for future classes.

This unit includes opportunities for synthesis of information for a specific audience and diverse genre within a magazine setting, small group sessions, independent research, pair teaching and learning, literary study, several types of writing, and computer skills applications.

During class time, the students are researching, conferencing with each other about their original stories and poems, teaching each other about their specific time periods, revising, and proofreading. Everyone is essentially at a different stage, and students make appointments with each other to stop at such and such a time to do a specific task. I function as the managing editor, and when students have specific questions, I am available. I also monitor progress and give feedback. The classroom has a very professional writing atmosphere, much like the office must be at Literary Cavalcade.

When necessary, we have a group meeting, usually at the beginning or the end of class. We use that time to zero in on potential problems and ways classmates have solved these problems, something new we have discovered about the flexibility of the word processing program, or research concerns that are interfering with progress.

The unit can be stretched or shrunk based upon the number of pages the teacher requires in the magazine. The more computers are available after school, the less time the unit will require in class.

Deanie Harris Dunbar, Hyde County Schools

Activity Description	Approx. Time	Str.	Exp	Info	Arg	Crit	Lit	G/L
Introductory								
Students read and study a wide variety of engaging British literature throughout the semester. They develop a basic understanding of the major periods.	On-going	O M/T				5.01 5.02		
Students select one period they wish to focus on as they create a literary magazine of 25-40 pages. Students examine samples of *Literary Cavalcade* and analyze the structure of the magazine. The students also discuss the way	1-2 hours	O W M/T	1.02	2.01 2.02 2.03				

literature, literary analysis, historical perspectives, contemporary connections, and other information are incorporated into the publication. Students consider audience and purpose of the publication as well as audience and purpose of each article. Students note the use of original texts, documentation of sources, creation of table of contents, use of graphics, and layout and design. Review • how to create columns, text boxes, callouts • how to insert art and photos, page numbers, lines • how to store files and organize information for later documentation and retrieval • the influence and cost factors of color pages • how to avoid plagiarism and document in a magazine setting								
During								
Students and teacher develop a table of contents for the assignment considering the time and resources available to the class. Students and teacher set three deadlines for each contents of each major third of the magazine.	30 min.	O		2.01 2.02				
The magazine will include research-based articles: • two-page overview of the period, using time-line, chart, prose, or other eye-catching format • Informational article focusing on two major poets of the period, including samples of their	3-5 days	W O M	1.01 1.02	2.01 2.02 2.03	3.01 3.02		5.01 5.02	6.01 6.02

work (Example: Wordsworth and Keats) • Focus on a fiction writer of the period including a 2-3 page excerpt from the writer's work (Example: Mary Shelly, 2-3 pages of *Frankenstein*) • Informational article on a rebel writer of the period and sample of his/her work (Example: Byron) • A Read-More-About the period page giving interesting texts and web sites • Author information files about all writers included in the magazine including students								
The magazine will include original works: • Original play with writers from the period as characters in appropriate plot • Original short story reflecting the values and themes of the time period • Poem written by a classmate who has been taught about the period by the student editor • Appropriate ads as necessary to prevent blank spaces/page These will be created during a week-long writers' workshop.	5 days	W	1.01 1.02				5.01	6.01 6.02
The magazine will include literary analysis: • Pop-up literary analysis of famous work from the period (Example: Ode on a Grecian Urn) • Pop-up analysis of classmate's original poem • Pop-up analysis of original short story	2 days	W				4.01 4.02	5.01 5.02	
Students engage in intense	2 hours	W						6.01

copyreading to remove any and all errors.								6.02
Culminating								
Students share their products for oral and silent read-arounds. Publications are placed in the school library for other students to read. Students write in their journal about challenges they faced and discoveries they made about themselves which will help them as they move on to jobs, community colleges, or four-year colleges. Magazines are scored according to a pre-established rubric. (see attached)	3-4 hours (some may be done out of class)	O W	1.02	2.01 2.02 2.03		4.01	5.01 5.02	6.01 6.02

Magazine Assessment

- Variety of products to verify the student's ability to use written language effectively and accurately to communicate ideas or information

  ____Very well documented

  ____Adequately documented

  ____Some documentation, but with little depth or with narrow focus

  ____Not documented

  Evidence:

- Knowledge of the literary selections identified by the table of contents

  ____Very well documented

  ____Adequately documented

  ____Some documentation, but with little depth or with narrow focus

  ____Not documented

  Evidence:

- Collection of writing, creative or expository, to identify application or analysis of the ideas presented in the literature or which developed as a consequence of class discussions

  ____Very well documented

  ____Adequately documented

  ____Some documentation, but with little depth or with narrow focus

  ____Not documented

  Evidence:

Comments from classmates:

Comments from teacher:

Macbeth Unit

Description

This unit is designed to actively engage students in the dramatic world of William Shakespeare, helping students grapple with the many challenging themes and concepts presented in Shakespearean literature. As a by product to this unit, I want students to realize that this play—its character types, motifs, themes, etc—is just as relevant and real today as they were in the early 1600s. Before, during, and after the engagement with the text, I want my students to do the following:

- Respond through informal (journal writing, groups discussions, and whole group discussion) and formal assessment (essay and projects—in and out of class) to the presentation of character (character motivation, character outcomes, etc.) and theme and respond in various forms (personal and analytical).
- Read and understand the work.
- Recognize and understand its connection to the historical and literary context of the Renaissance.
- Appreciate the themes and motifs in the play, especially ambition and leadership, and their connection to modern life.

This unit is adapted to the 4 x 4 block scheduling but can be modified for other types of scheduling, simply increasing or decreasing the time spent on each activity. Also, the times indicated in the following chart are approximate and should not be rigidly adhered to.

This unit normally comes in the middle of a chronological unit on Renaissance literature. It follows a discussion on Marlowe's "The Passionate Shepherd to His Love" and Raleigh's "A Nymphs Reply to the Sheperd" and precedes a discussion on Andrew Marvell's "To His Coy Mistress" and the metaphysical poets, John Donne and George Herbert. However, it could also be included in a thematic approach using any of the following themes: "Critical Times, Critical Decisions," "Ambition," "Social Responsibility," or "Heroes and Anti-heroes." In either approach, this unit lends for the use of a variety of print and non-print text.

Even though Shakespeare's language is rich in rhyme, meter, verse, and figurative language, I do not assign parts and read the play aloud in class; for the most part, students have not quite mastered the different nuances of dramatic reading and thus the effect I would desire is not achieved. Instead, I use a dramatic production of the play and have my students listen to a recording while they follow along in the text, stopping periodically to clarify the language and discuss the important ingredients of Shakespeare's themes, motifs, characters, dramatic structure, etc.

Don Lourcey, Iredell-Statesville Schools

Activity Description	Approx. Time	Str.	Exp	Info	Arg	Crit	Lit	G/L
Introduction								
Background of Elizabethan theater and the world of *Macbeth*. Have students read introduction to Renaissance literature. Then assign groups a topic (such as Politics/ Government, Religion, Language, Global Affairs, Theater, Poetry/Prose) and have students list ideas that represent the above categories. Compile group responses into a class chart.	2 days (1st to research and read)	W				4.02	5.01 5.02	
Distribute reading guide questions for all five Acts and then present possible culminating projects to be completed by the end of the play: the activities should provide possibilities that tap into student talents—visual, essay, poetry, singing, construction, or drawing **(see below)**.	10 min.	O W M/T	1.01 1.02				5.01	
Find a copy of Johann Wolfgang von Goethe's *Faust* and locate the passage that begins "Fate has given this man a spirit" and ends with "he would be equally accursed." Place the 12 lines on a transparency or on the board, and then have the students do a journal write, in which they first offer their impressions of what Goethe attempts to show and then have them discuss their feelings to the notion that mankind is essentially "accursed" because we are always tempted to have what is beyond our reach.	20 min (10 to write, 10 to discuss)	O W	1.01 1.02	2.02		4.01 4.02	5.01 5.02	
Have students read excerpts from Machiavelli's *The Prince* and discuss the writer's views of political and social responsibility from people in positions of power and their relationships with those they lead. Then lead a discussion	1 day	O W	1.02	2.01 2.02		4.02	5.01 5.02	

where the focus is on ambition and its effect: When is ambition a negative trait? When is it positive? Does the world need people with more—or less ambition? Explain. What are the effects as a result of ambition—individual, collective, family, society? Cite examples of modern ambition, from current events, movies, television, songs.								
During								
Each Act should be listened to, read and discussed before moving on to the next Act. Use starter activities each day to review and lead students into the discussion for the day. (Questions should relate primarily to content, but some questions ask students to respond expressively or reflectively).	3-4 weeks	O M/T	1.01 1.02				5.01 5.02	
Distribute to the class a graphic organizer that helps students follow the dramatic structure of the play, beginning with the exposition and exiting force in Act I, moving to the climax in Act III, and the falling action and catastrophe in Act V. This will be traced through the reading and listening of the play. Have students identify events in each scene that contribute to each of the stages in dramatic structure.	40 min.	W					5.01 5.02	
Throughout the reading and listening to the play, have students engage in close reading activities and thematic discussions such as the ones below: After listening to the scene 1, Act I, have students list the words from the witches' dialogue that create atmosphere and mood. Complete a similar activity with scene 3 and other scenes throughout the play. Create a table that has the categories of "General",	On-going	O W	1.02			4.02	5.01 5.02	

"Husband", and "King." Use chart throughout the play to help students recognize change in character— from the honorable to the irrational and impulsive— shown by change in language.								
Throughout play, have students keep a Double Entry Reading Log. For each Act, students should list 2-3 passages that impacted them the most on the left side of the page. Then on the right side, have them write a personal reaction to the passage—the emotion it evoked from them regarding the content of the passage, the character speaking, etc. More advanced students may also have to analyze the passages.	On going through the play— 2-3 times a week.	W	1.01, 1.02			4.01	5.01 5.02	
Share Shakespeare's Sonnet 60 and ask students to draw a connection to *Macbeth*.	25 min	O W		2.01 2.02		4.01	5.01 5.02	
Divide students into 5 groups. After each Act, have one of the groups present a letter/ dramatic monologue from Machiavelli evaluating Macbeth's leadership to this point.	15- 20 min. each Act	O W	1.01		3.02	4.01 4.02	5.01 5.02	6.01 6.02
Culminating								
Divide class into groups and assignment each group a topic: Shakespeare's use of the supernatural, the motif of disorder and chaos to the restoration of order, Lady Macbeth, Macbeth, the motif of sleep and sleeplessness, image patterns—blood, night/dark, clothing, Give each group markers and a large piece of bulletin board paper. Each group is to locate examples from the text that support and develop the assigned topic. Then, they are to show what significance those ideas hold in the play. Finally, each group has to provide a symbolic representation of their topic that reflects the meaning and idea they are presenting in their displays.	1 -3 days	O W				4.02	5.01 5.02	

Creative Project: Spend class time developing and conferencing with each student about ideas. Some possibilities include illustrating 5 pivotal scenes including memorable quotes from that scene, composing a narrative poem detailing the rise and fall of a great man, a collage representing modern examples of ambition, or writing and illustrating a children's book based on *Macbeth*, teaching the lesson of uncontrolled ambition.	1-2 days	O W M/T	1.01 1.02	2.03	3.01 3.02		5.01 5.02	6.01 6.02
Essay completed out of class or in class workshop guiding them through the writing process and the revision strategies. Possible topics: Choose a modern Macbeth—a current political figure, business-man—and show how he embodies the characteristics of Macbeth. Did Macbeth fall because of his own ability to decide or was he fatefully influenced by outside forces? Discuss whether ambition is healthy or destructive, using modern examples as proof connecting to the play as well.	varies	W	1.01 1.02	2.01 2.03	3.02	4.01 4.02	5.01 5.02	6.01 6.02

Social Responsibility Unit Plan

General Description

I designed this unit to address my students' need to develop an awareness of the world around them and their roles in it. I want to help them begin to see themselves as active members of society and to form their own opinions about major social issues. I teach this as the last unit of the term. It serves as a culminating project for the class and helps prepare students to enter the world beyond high school.

I use literary works from various periods of British literature to help my students grasp the power of literature as an instrument for social change. The titles I have listed are merely suggestions. Any other similar works would certainly work. In particular, some classes cannot handle "A Modest Proposal." In such cases, I would use an excerpt from *Gulliver's Travels* instead. Political cartoons and any current news items from magazines, newspapers, etc. should be added where appropriate. I would also consider supplementing the British literature with American works to make the issues more relevant to students.

The most important part of the unit, in my opinion, is the final project. It emphasizes informed decision-making and requires students to work toward consensus. Even in cases where they simply agree to disagree, I think students make major strides toward becoming cooperative participants in a democratic society. Internet research of some topics may be problematic due to filtering software. I always let my technologist know what we are doing, and she makes adjustments for my students as needed. It might also be beneficial to give your principal a list of your topics beforehand, particularly if they are controversial.

Michelle Roberts, Greene County Schools

Activity Description	Approx. Time	Str.	Exp	Info	Arg	Crit	Lit	G/L
Introductory								
Class discussion and brainstorming: What is social responsibility? Why does it matter?	15 min.	O	1.02	2.02				
Journal entry: How can I make a difference?	15 min.	W	1.01	2.03				
During								
Class reading of excerpts from Swift's "A Modest Proposal"	2 days	O W				4.02	5.01 5.02	
Write your own "Modest Proposal." What do you want to change? How far can you go to make your point?	1 day	W	1.02		3.02			6.01 6.02
Class viewing of *A Tale of Two Cities* video (may be assigned as outside reading for honors level students). Discussion of Dickens' strategies for social change. (Honors students may also write an essay discussing the effectiveness of Dickens' use of parallel structure).	3 days	M/T O		2.01 2.02		4.01 4.02	5.01 5.02	

Read excerpt from Mary Wollstonecraft's "A Vindication of the Rights of Women" and discuss modern women's rights issues.	1 day	O W	1.02	2.01 2.02		4.01	5.01 5.02	
Read Shelley's song "Men of England" and the first chapter of Orwell's *Animal Farm*. How and why does Orwell echo Shelley? Is it effective?	1 day	O W		2.01		4.02		
Finish reading and discussing *Animal Farm*.	4 days	O W		2.01		4.01		
Write an essay discussing the effectiveness of *Animal Farm* as an instrument of social change. Be sure to address the use of animals.	1 day	W	1.01 1.02	2.01	3.02			6.01 6.02
Read Tony Blair's "The Rights We Enjoy, the Duties We Owe." Talk about current social issues and responsibilities. Class brainstorming of major social issues students find interesting.	1 day	O W			3.01	4.01	5.01 5.02	
Culminating								
In groups of 3-4, research one of the social issues mentioned in the class brainstorming (cloning and stem cells, school prayer, etc.). Be sure to research all sides of your issue before deciding where your group stands. Report your findings to the class using PowerPoint, videos, etc. to support your presentation. Surveys, interviews, etc. may be included. You should also keep a journal of your group's experiences, problems you encounter, and how you solve those problems.	2 weeks	O W M/T	1.01 1.02	2.01 2.03	3.01 3.02	4.01	5.01 5.02	6.01 6.02

Appendix: Works Commonly Taught In NC High School English Language Arts

In the spring of 2002, each school and system received a survey form with NCDPI ELA Update asking for lists of works taught at each grade level. The survey asked for works required by the school or system as well as works used for enrichment and/or independent study. Given here, the results from the survey are very informal. Schools and systems approached the lists in different ways, from each teacher submitting a list to a system compiling works into a single list.

Most teachers listed novels and plays but did not include short stories, poems, or short non-fiction works. Thus, this list provides a fairly comprehensive view of texts used for parts of the Standard Course of Study but not of the entire curriculum. As stated in the *NCELASCS*, "students should read widely and deeply in all environments, in all genres, and in diverse traditions; they should read for different purposes, including entertainment, and they should be allowed to choose their own texts at least some of the time." (p. 76)

The selection of materials is a local, school, and individual teacher responsibility. This list is designed to provide information for high school ELA teachers across the state. The works listed are not intended as required or recommended reading for students. Teachers may find it helpful to examine unfamiliar titles and consider using them in their classrooms, based on their particular interests, community and student needs.

Within each list, all titles listed by teachers were included, as long as author information could be identified and the work could be found for sale. Titles that do not appear to follow the *NCELASCS* in a particular course (for example, an American literature title in English IV) have still been included, based on the assumption that teachers have considered the value of the selections and their connections to the other works appropriate to the literary focus of course in making their decisions.

Appendix -- English I Books

English I

Teachers should select works to meet the goal of providing a strong foundation for literary analysis. Through reading teacher- and self-selected books, students develop an understanding of literary concepts, elements, genres, and terms as background for further study of world, American, and British literature (*NCELASCS*, p. 74).

Top 25

Great Expectations, Charles Dickens
Romeo and Juliet, William Shakespeare
Odyssey, The, Homer
To Kill A Mockingbird, Harper Lee
Animal Farm, George Orwell
Separate Peace, John Knowles
Lord of the Flies, William Golding
Old Man and the Sea, The , Ernest Hemingway
Call of the Wild, The, Jack London
Fallen Angles, Walter Dean Myers
Falling Leaves: Memoir of an Unwanted Chinese Daughter, Adeline Yen Mah
Of Mice and Men, John Steinbeck
Miracle Worker, The, William Gibson
Pigman, The, Paul Zindel
Outsiders, The, S. E. Hinton
Anthem, Ayn Rand
I Know Why The Caged Bird Sings, Maya Angelou
Midsummer Night's Dream, A, William Shakespeare
Mythology, Edith Hamilton
Day No Pigs Would Die, A, Robert Peck
West Side Story, Arthur Laurents
Clover, Doris Sanders
Death Be Not Proud, John Gunther
Raisin In The Sun, A, Lorraine Hansberry
Fahrenheit 451, Ray Bradbury

Other Notable Titles

Acorna's People, Anne McCaffrey
Across Five Aprils, Irene Hunt
Adem's Cross, Alice Mead
Adventures of Tom Sawyer, The, Mark Twain
Aeneid, Virgil
Among Friends, Caroline B. Cooney
And The Earth Did Not Devour Them, Tomas Rivera
Anne Frank Remembered, Miep Gies
As You Like It, William Shakespeare
Bean Trees, The, Barbara Kingsolver
Bearstone, Will Hobbs
Billy Budd, Melville
Black Beauty , Anna Sewell
Black Boy, Richard Wright

Brian's Song, William Blinn
Briar Rose, Jane Yolen
Brief History of Time, A, Stephen Hawking
Cask of Amontillado, The, Edgar Allan Poe
Catherine, Called Birdy, Karen Cushman
Cay, The, Theodore Taylor
Children of the River, Linda Crew
Children's Story, The, James Clavell
Chocolate War, The, Robert Cormier
Chosen, The, Chaim Potok
Christmas Memory, A, Truman Capote
Comedy of Errors, William Shakespeare
Count of Monte Cristo, The, Alexandre Dumas
Crystal Cave, Mary Stewart
Dawn, Elie Wiesel
Don't Scream, Joan Lowrey Nixon
Door Near Here, A, Heather Quarles
Driver's Ed, Caroline B. Cooney
Education of Little Tree, The, Forrest Carter
Effect of Gamma Rays on Man-in-the-Moon Marigolds, The, Paul Zindel
Ender's Game, Orson Scott Card
Fellowship of the Ring, The, J. R. R. Tolkien
Friedrich, Hans Peter Richter
Friends, The, Rosa Guy
From Slavery to Freedom, John Hope Franklin, Alfred A. Moss
Gathering of Old Men, Ernest J. Gaines
Glass Menagerie, The, Tennessee Williams
Going Solo, Roald Dahl
Greek Gods, The, Bernard Evslin
Gulliver's Travels, Jonathan Swift
Harry Potter and the Chamber of Secrets, J.K. Rowling
Hatchet, Gary Paulson
Haunting of Hill House, The, Shirley Jackson
Hiroshima, John Hersey
Hitchhikers Guide to the Galaxy, The, Douglas Adams
Hobbit, The, J. R. R. Tolkien
Homecoming, The, Cynthia Voigt
Hound of the Baskervilles, The, Sir Arthur Conan Doyle
House of Dies Drear, The, Virginia Hamilton
House on Mango Street, The, Sandra Cisneros
How The Garica Girls Lost Their Accents, Julia Alvarez
Hunchback of Notre Dame, The, Victor Hugo
I Am One Of You Forever, Fred Chappell
I Heard The Owl Call My Name, Margaret Craven
I Know What You Did Last Summer, Lois Duncan
Iliad, The, Homer
Importance of Being Earnest, The, Oscar Wilde
Inferno, The, Dante Alighieri
Into the Wild, Jon Krakauer
Into Thin Air, Jon Krakauer
It Happened To Nancy, Beatrice Sparks

Jacob Have I Loved, Katherine Paterson
Johnny Tremain, Esther Forbes
Joy In the Morning, Betty Smith
Jurassic Park, Michael Crichton
Last Book in the Universe, The, Rodman Philbrick
Les Miserables, Victor Hugo
Life on the Mississippi, Mark Twain
Light In The Forest, Conrad Richter
Lincoln Preface, Carl Sandburg
Little Prince, The, Antoine De Saint-Exupery
Little Women, Louisa May Alcott
Longitude, Dava Sobel
Lord Jim, Joseph Conrad
Lottery Rose, The, Irene Hunt
Lottery, The, Shirley Jackson
Maniac Magee, Jerry Spinelli
Member of The Wedding, A, Carson McCullers
Merchant of Venice, William Shakespeare
Moved Outers, The, Florence Crannell Means
My Children, My Africa, Athol Fugard
My Side of the Mountain, Jean Craighead George
Native Son, Richard Wright
Night to Remember, A, Walter Lord
Oedipus Rex, Sophocles
Oliver Twist, Charles Dickens
On The Beach, Nevil Shute
One Day In the Life of Ivan Denisovich, Alexander Solzhenitsyn
Pearl, The, John Steinbeck
Perfect Storm, The, Sebastian Junger
Picture Bride, Yoshiko Uchida
Princess Bride, The , William Goldman
Rebecca, Daphne Du Maurier
Red Badge of Courage, The, Stephen Crane
Rumblefish, S. E. Hinton
Scarlet Ibis, The, Hurst
Secret Garden, The, Frances Hodgson Burnett
Secret Life of Walter Mitty, The, Thurber
Sense and Sensibility, Jane Austen
Shiloh, Phyllis Reynolds Naylor
Silas Marner, George Eliot
Slam!, Walter DeanMyers
Staying Fat For Sarah Byrnes, Chris Crutcher
Story of My Life, The, Helen Keller
Taming of the Shrew, William Shakespeare
Tears of a Tiger, Sharon M. Draper
Tex, S. E. Hinton
To Build A Fire, Jack London
Tooth and Nail, Charles Elster
Treasure Island, Robert Louis Stevenson
Walkabout, James V. Marshall
We Are Witnesses, Jacob Boas, Ed.

Where Are the Children, Mary Higgins Clark
White Fang, Jack London
Wizard of Earthsea, A, Ursula K. LeGuin
Year of Impossible Goodbyes, Sook Nyul Choi

English II

Teachers should select books to meet the goal of having students examine classical and contemporary world literature. Students build upon their understandings of literary concepts, elements, genres, and terms and apply those understandings to the interpretation of world literature. They examine literary works in a cultural context in order to develop an appreciation of the diversity and complexity of world issues. Students learn how literature can grow from historical and cultural contexts and connect global ideas to their own experiences (NCELASCS, p. 74).

Top 25

Night, Elie Wiesel
Things Fall Apart, Chinua Achebe
All Quiet on the Western Front, Erich Maria Remarque
A Doll's House, Henrik Ibsen
Oedipus, Sophocles
Cyrano de Bergerac, Edmond Rostand
Antigone, Sophocles
Siddhartha, Herman Hesse
Julius Caesar, William Shakespeare
Les Miserables, Victor Hugo
Nectar in a Sieve, Kamala Markandaya
Medea, Euripides
The Count of Monte Cristo, Alexandre Dumas
The Hunchback of Notre Dame, Victor Hugo
The Iliad, Homer
Cry the Beloved Country, Alan Paton
Inferno, The / The Divine Comedy, Dante Alighieri
Gilgamesh
The Chosen, Chaim Potok
Don Quixote, Miguel de Cervantes
Tartuffe, Moliere
Metamorphosis, The Franz KafKa
One Day in the Life of Ivan Denisovich, Solzhenitsym
Mythology, Edith Hamilton
Candide, Voltaire

Other Notable Titles

1001 Nights/Arabian Nights
20,000 Leagues Under the Sea, Jules Verne
Accident, The, Elie Wiesel
Aeneid, The, Virgil
Alchemist, The, Paul Coelho
Alias Grace, Margaret Atwood
All But My Life, Gerda Weissman Klein
Amadeus, Peter Shaffer
Among the Volcanoes, Omar S. Castaneda
An Enemy of the People, Henrik Ibsen
And The Earth Did Not Devour Them, Tomas Rivera

Appendix -- English II Books

Animal Farm, George Orwell
Anna Karenina, Leo Tolstoy
Annie John, Jamaica Kincaid
Anthem, Ayn Rand
Attack on the Mill, The, Emile Zola
Barrio Boy, Ernesto Galarza
Bend In The River, V.S. Naipal
Bible, The
Bread Givers, The, Anzia Yezierska,
Bride Price, The, Buchi Emecheta
Brothers Karamazov, Fyodor Dostoevsky
Cage, The, Ruth Mensky Sender
Catcher In The Rye, J. D. Salinger
Cherry Orchard, The , Anton Chekhov
Chinese Cinderella, Adeline Yen Mah
Clay Marble, Minfong Ho
Cold Sassy Tree, Olive Ann Burns
Color Purple, The, Alice Walker
Contender, The, Robert Lipsyte
Crime and Punishment, Fyodor Dostoevsky
Dark Child, The, Camara Laye
Dawn, Eli Wiesel
Death of Ivan Ilych, Leo Tolstoy
Decameron / Federigo's Falcon, Giovanni Boccaccio
Devil's Arithmetic, The, Jane Yolen
Diary of a Young Girl, The, Anne Frank
Dicey's Song, Cynthia Voight
Dilemma of a Ghost, Ama Ata Aidoo
Don Juan, Tartuffe
Dr. Faustus, Thomas Mann
Enemy of the People, Henrik Ibsen
Essays, Michel de Montaigne,
Fallen Angels, Walter Dean Myers
Faust, Johann Wolfgang von Goethe
Fiddler On The Roof, Joseph Stein, Sheldon Harnick, Jerry Bock
Frederich, Hans Peter Richter
From The Kingdom Of Memory, Eli Wiesel
Grimms' Fairy Tales, Brothers Grimm,
Haroun and the Sea of Stories, Salman Rushdie
Hedda Gabler, Henrik Ibsen
Hiding Place, The, Corrie Ten Boom
How Much Land Does a Man Need, Leo Tolstoy
How The Garcia Girls Lost Their Accent, Julia Alvarez
I Have Lived A Thousand Years, Livia Bitton-Jackson
Incidents in The Life of a Slave Girl, Harriet A. Jacobs
J.B., Archibald MacLeish
Jewels of the Shrine, James Ene Henshaw
Joy Luck Club, The, Amy Tan
Kaffir Boy, Mark Mathabane
Letters To A Young Poet, Rainer Maria Rilke
Light In The Forest, Conrad Richter

Like Water For Chocolate, Laura Esquivel
Little Prince, The, Antoine De Saint-Exupery
Long Walk to Freedom, Nelson Mandela
Lord of The Flies, William Golding
MacBeth, William Shakespeare
Madame Bovary, Gustave Flaubert
Man in the Iron Mask, The, Alexandre Dumas
Man of La Mancha, Dale Wasserman
Master Builder, The, Anton Chekov
Merchant of Venice, William Shakespeare
Midsummer Night's Dream, A, William Shakespeare
Misanthrope, The, Moliere
Much Ado About Nothing, William Shakespeare
Notes From Underground, Fyodor Dostoevsky
Number the Stars, Lois Lowry
Obasan, Joy Kogawa
Odyssey, The, Homer
Ordinary People, Judith Guest
Orestia, The, Aeschylus
Othello, William Shakespeare
Out of Africa, Isak Dinesen
P'u Sung-Ling
Panchatantra, The
Paradise Lost, John Milton
Pearl, The, John Steinbeck
Perceval: The Story of the Grail, Chretien de Troyes,
Phantom of the Opera, The, Gaston LeRoux
Picture Bride, Yoshiko Uchida
Pigman, The, Paul Zindel
Plague, The, Albert Camus
Portrait of the Artist As A Young Man, A, James Joyce
Prince, The, Niccolo Machiavelli
Red Scarf Girl, Ji Li Jiang
Rhinoceros, Eugene Ionesco
Rice Without Rain, Minfong Ho
Rig Veda
River Merchant's Wife, The, Li Po
Rubaiyat, The, Rubaiyat, The
Sadako & the 1000 Paper Cranes, Eleanor Coerr
Scarlet Pimpernel, The, Baroness Orczy
Separate Peace, A, John Knowles
Seventh Seal, The, Melvyn Bragg, Ingmar Bergman
Shah-nama
Shizuko's Daughter, Kyoko Mori
So Far from the Bamboo Grove , Yoko Kawashima Watkins
Song of Roland, The
Stranger, The, Albert Camus
Taming The Star Runner, S. E. Hinton
Tempest, The , WilliamShakespeare
Their Eyes Were Watching God, Zora Neale Hurston
Three Musketeers, Alexandre Dumas

Appendix -- English II Books ➢

To Kill A Mockingbird, Harper Lee
Tomorrow When The War Begins, John Marsden
Tree Grows In Brooklyn, A, Betty Smith
Twelve Angry Men, Russ Munyon
Two Friends, Guy de Maupossant
Upanishads
Waiting for the Rain, Sheila Gordon
War and Peace, Leo Tolstoy
Witch Child, Celia Rees
Woman Warrior, The, Maxine Hong Kingston
Year of Impossible Goodbyes, Sook Nyul Choi

English III

Teachers should select books to meet the goal of having students understand how the literature reflects the culture and history of our nation. In addition to studying a literary work within a cultural context, students make connections of themes, ideas, and movements in the United States across time. The study of United States literature may be organized by literary and historical periods or by a thematic approach, but students should read and understand representative works from the colonial, romantic, realistic, modern, and contemporary eras. (NCELASCS, p. 74).

Top 26*

Scarlet Letter, The, Nathaniel Hawthorne
Great Gatsby, The, F. Scott Fitzgerald
Crucible, The, Arthur Miller
Adventures of Huckleberry Finn, The, Mark Twain
Of Mice and Men, John Steinbeck
Their Eyes Were Watching God, Zora Neale Hurston
To Kill A Mockingbird, Harper Lee
Glass Menagerie, The, Tennessee Williams
Our Town, Thornton Wilder
Raisin in the Sun, A, Lorraine Hansberry
Ethan Frome, Edith Wharton
Awakening, The, Kate Chopin
Red Badge of Courage, The, Stephen Crane
Death of A Salesman, Arthur Miller
Grapes of Wrath, The, John Steinbeck
Ellen Foster, Kaye Gibbons
Streetcar Named Desire, A, Tennessee Williams
Moby Dick, Herman Melville
Separate Peace, A, John Knowles
Billy Budd, Herman Melville
Black Boy, Richard Wright
Catcher In The Rye, The, J.D. Salinger
I Know Why the Caged Bird Sings, Maya Angelou
My Antonia, Willa Cather
*Invisible Man, The, Ralph Ellison
*Farewell to Arms, A, Ernest Hemingway
*tied for 25th place

Other Notable Titles

1984, George Orwell
Absalom, Absalom, William Faulkner
Adventures of Tom Sawyer, The, Mark Twain
Alas, Babylon, Pat Franki
All My Sons, Arthur Miller
All the Kings Men, Robert Penn Warren
All The Pretty Horses, Cormac McCarthy
And The Earth Did Not Devour Him, Tomas Rivera
Annabelle Lee, Edgar Allan Poe

Appendix -- English III Books ➢

Anthem, Ayn Rand
April Morning, Howard Fast
As I Lay Dying, William Faulkner
Atlas Shrugged, Ayn Rand
Autobiography of Ben Franklin, The,
Autobiography of Miss Jane Pittman, The, Ernest J. Gaines
Bartleby, Herman Melville
Bean Trees, The, Barbara Kingsolver
Blessing Way, The, Tony Hillerman
Bluest Eye, The, Toni Morrison
Brave New World, Aldous Huxley
Caine Mutiny, The, Herman Wouk
Call Of The Wild, The, Jack London
Cannery Row/Tortilla Flat, John Steinbeck
Cask Of Amontillado, The, Edgar Allen Poe
Cat On A Hot Tin Roof, Tennessee Williams
Catch-22, Joseph Heller
Cay, The, Theodore Taylor
Children of the River, Linda Crew
Chosen, The, Chaim Potok
Chronicle of Death Foretold, Gabriel Garcia Marquez
Civil Disobedience, Henry Thoreau Walden
Cold Mountain, Charles Frazier
Cold Sassy Tree, Olive Ann Burns
Color Purple, The, Alice Walker
Common Sense, Thomas Paine
Country Doctor, A, Sarah Orne Jewett
Cradle Will Fall, The, Mary Higgins Clark
Cure For Dreams, A, Kaye Gibbons
Day No Pig Would Die, A, Robert Newton Peck
Death Comes To The Archbishop, Willa Cather
Death In The Family, James Agee
Deathwatch, Robb White
Declaration of Independence, The, Thomas Jefferson
Deer Slayer, The, James Fenimore Cooper
Devil and Tom Walker, The, Henry A. Buchanan
Dinner at the Homesick Restaurant, Anne Tyler
Education of Little Tree, The, Forrest Carter
Elmer Gantry, Sinclair Lewis
Emily Dickinson, Collection from,
Fahrenheit 451, Ray Bradbury
Fall Of The House Of Usher, The, Edgar Allen Poe
Fallen Angels, Walter Dean Myers
Farewell to Manzanar, Jeanne Wakatsuki Houston
Federalist Papers, James Madison
Fire Next Time, The, James Baldwin
Flowers for Algernon, Daniel Keyes
For Whom The Bell Tolls, Ernest Hemingway
Fountainhead, The , Ayn Rand
Frederick Douglas' Autobiography, Frederick Douglas
Fried Green Tomatoes, Fannie Flagg

Appendix -- English III Books ➢

From the Deep Woods to Civilization, Charles Alexander Eastman
Gathering Of Old Men, A, Ernest J. Gaines
Giver, The, Lois Lowry
Gone With The Wind, Margaret Mitchell
Great Santini, The, Pat Conroy
Handmaid's Tale, The, Margaret Atwood
Having Our Say, Sarah and Elizabeth Delaney
Heart is a Lonely Hunter, The, Carson McCullers
House of Seven Gables, The, Nathaniel Hawthorne
House of Spirits, Isabel Allende
House on Mango Street, The , Sandra Cisneros
How It Feels to Be Colored Me, Zora Neale Hurston
I Am One of You Forever, Fred Chappell
I Have A Dream, Martin Luther King, Jr.
I Heard The Owl Call My Name, Margaret Craven
I Know What You Did Last Summer, Lois Duncan
Inaugural Address, John Fitzgerald Kennedy
Inherit the Wind, Jerome Lawrence, Robert E. Lee
J.B., Archibald MacLeish
Jacob Have I Loved, Katherine Paterson
Johnny Got His Gun, Dalton Trumbo
Joy Luck Club, The, Amy Tan
Jungle, The, Upton Sinclair
Killer Angels, The, Michael Shaara
Killer Diller, Clyde Edgerton
Last of the Mohicans, The, James Fenimore Cooper
Leatherstocking Tales, The, James Fenimore Cooper
Leaves of Grass, Walt Whitman
Legend of Sleepy Hollow, The, Washington Irving
Lesson Before Dying, A, Ernest J. Gaines
Letters, Abigail and John Adams
Letters from a Birmingham Jail, Martin Luther King, Jr.
Light In August, A, William Faulkner
Light in the Forest, Conrad Richter
Long Day's Journey into Night, Eugene O'Neil
Look Homeward Angel, Thomas Wolfe
Madame Bovary, Gustave Flaubert
Maggie, A Girl Of the Streets, Stephen Crane
Mama Day, Gloria Naylor
Martian Chronicles, The, Ray Bradbury
Masque of the Red Death, The , Edgar Allan Poe
McTeague: A Story of San Francisco, Frank Norris
Member Of The Wedding, The, Carson McCullers
Myths of Native Americans,
Narrative of the Life of Frederick Douglass, Frederick Douglass
Native Son, Richard Wright
Natural, The, Bernard Malamud
Nectar In A Sieve, Kamala Markandaya
Night Thoreau Spent in Jail, The, Jerome Lawrence, Robert E. Lee
Nightjohn, Gary Paulsen
O' Pioneers, Willa Cather

Occurrence at Owl Creek Bridge, An, Ambrose Bierce
Of Plymouth Plantation, William Bradford
Old Man and the Sea, The, Ernest Hemingway
On The Occasion of My Last Afternoon, Kaye Gibbons
One Flew Over The Cuckoo's Nest, Ken Kesey
Ordinary People, Judith Guest
Out Of The Dust, Karen Hesse
Outcasts of Poker Flat, Bret Harte
Pastures of Heaven, The, John Steinbeck
Pearl, The, John Steinbeck
Pigman, Paul Zindel
Pigman's Legacy, Paul Zindel
Pit and the Pendulum, The, Edgar Allan Poe
Poetry, Walt Whitman
Poor Richard's Almanac, Benjamin Franklin
Promise, The, Chaim Potok
Puddn' Head Wilson, Mark Twain
Rabbit, Run, John Updike
Raney, Clyde Edgerton
Red Roses For Me, Sean O'Casey
Rocket Boys, The, Homer H. Hickam Jr.
Run With The Horseman, Ferrol Sams
Second Coming, The, Walker Percy
Self Reliance, Ralph Waldo Emerson
Short Stories, Ernest Hemingway
Short Stories, Flannery O'Connor
Sights Unseen, Kaye Gibbons
Sinners in the Hands of an Angry God , Jonathan Edwards
Sister Carrie, Theodore Dreiser
Slaughterhouse-Five, Kurt Vonnegut
Snow Falling on Cedars, David Guterson
Snows Of Kilamanjaro, Ernest Hemingway
Song Of Solomon, Toni Morrison
Souls Of Black Folk, The, W.E.B. DuBois
Sound and The Fury, The, William Faulkner
Sounder, William H. Armstrong
Speak, Laurie Halse Anderson
Spoon River Anthology, Edgar Lee Masters
Sport Of The Gods, The, Paul Laurence Dunbar
Stargirl, Jerry Spinelli
Story of An Hour, Kate Chopin
Sun Also Rises, The, Ernest Hemingway
Survival in Auschwitz, Primo Levi
Tender Is the Night, F. Scott Fitzgerald
Things They Carried, The, Tim O'Brien
Thread That Runs So True, The, Jesse Stuart
Tuesdays with Morrie, Mitch Albom
Turn Of A Screw, The, Henry James
Twelve Angry Men, Russ Munyon
Uncle Tom's Cabin, Harriet Beecher Stowe
Unvanquished, The, William Faulkner

Walden, Henry David Thoreau
Walden 2, B.F. Skinner
Walk Across America, Peter Jenkins
Walk To Remember, A, Nicholas Sparks
Walking Across Egypt, Clyde Edgerton
Wasteland, The, T.S. Elliot
Water Is Wide, The, Pat Conroy
When The Legends Die, Hal Borland
Winds of War, Herman Wouk
Witch of Blackbird Pond, The, Elizabeth G. Speare
Wizard Of Oz, Frank L. Baum
Woman Warrior, The, Maxine Hong Kingston
Worn Path, A, Eudora Welty
Yellow Wall Paper, The, Charlotte Perkins Gilman

English IV

Teachers should select books to meet the goal of having students make connections of themes, ideas, and movements in British literature. Additionally, students study how the literature of Great Britain has influenced literature of the United States. The study of British literature may be organized by literary and historical periods or by a thematic approach, but students are expected to read representative works from various eras (NCELASCS, p. 74).

Top 25

Hamlet, William Shakespeare
Wuthering Heights, Emily Bronte
Macbeth, William Shakespeare
Lord of the Flies, William Golding
Frankenstein, Mary Wollstonecraft Shelley
Jane Eyre, Charlotte Bronte
Canterbury Tales, The, Geoffrey Chaucer
Beowoulf
Pygmalion, George Bernard Shaw
Heart of Darkness, Joseph Conrad
Tess of the D'Urbervilles, Thomas Hardy
Pride and Prejudice, Jane Austen
Animal Farm, George Orwell
Brave New World, Aldous Huxley
1984, George Orwell
Return Of The Native, The, Thomas Hardy
Tale Of Two Cities, A, Charles Dickens
Importance of Being Earnest, The, Oscar Wilde
Othello, William Shakespeare
Le Morte d'Arthur, Thomas Malory
Midsummer Night's Dream, A, William Shakespeare
Everyman
King Lear, William Shakespeare
Taming of the Shrew, William Shakespeare
Rosencrantz and Guildenstern Are Dead, Tom Stoppard

Other Notable Titles

2001: A Space Odyssey, Arthur C. Clarke
Adam Bede, George Eliot
Alas, Babylon, Pat Frank
Alice's Adventures in Wonderland / Through The Looking Glass, Lewis Carroll
All The King's Men, Robert Penn Warren
And Then There Were None, Agatha Christie
Anne Of A Thousand Days, Maxwell Anderson
Antigone, Sophocles
Arms And The Man, George Bernard Shaw
Arthurian Legend, various
As I Lay Dying, William Faulkner
As You Like It, William Shakespeare
Awakening, The, Kate Chopin

Appendix -- English IV Books ➢

Be True To Your School, Bob Greene
Bean Trees, The, Barbara Kingsolver
Becket, Jean Anouilh
Beloved, Toni Morrison
Braveheart, Randall Wallac
Brothers Karamazov, The, Fyodor Dostoevsk y
Candide, Voltaire
Cat On A Hot Tin Roof, Tennessee Williams
Catch 22, Joseph Heller
Catcher in the Rye, J. D. Salinger
Ceremony, Leslie Marmon Silko
Christmas Carol, A, Charles Dickens
Cold Mountain, Charles Frazier
Color Purple, The, Alice Walker
Crime and Punishment, Fyodor Dostoevsky
Cry, the Beloved Country, Alan Paton
David Copperfield, Charles Dickens
Dead Poet's Society, Tom Schulman
Death Be Not Proud, John Gunther
Death of A Salesman, Arthur Miller
Death Of Ivan Ilyich, Leo Tolstoy
Doctor Faustus, Christopher Marlowe
Doll's House, A, Henrik Ibsen
Don't You Dare Read This, Ms. Dunphrey, Margaret Peterson Haddix
Doom Stone, The, Paul Zindel
Dr. Jekyll and Mr. Hyde, Robert Louis Stevenson
Dracula, Bram Stoker
Dubliners, James Joyce
Enemy Of The People, Henrik Ibsen
Ethan Frome, Edith Wharton
Eva, Peter Dickinson
Faerie Queen, The, Edmund Spenser
Fahrenheit 451, Ray Bradbury
Fair and Tender Ladies, Lee Smith
Fallen Angels, Walter Dean Myers
Far From The Madding Crowd, Thomas Hardy
Flowers For Algernon, Daniel Keyes
Fountain Head, The, Ayn Rand
Ghosts, Henrik Ibsen
Grapes Of Wrath, The, John Steinbeck
Great Expectations, Charles Dickens
Great Gatsby, The, F. Scott Fitzgerald
Great Santini, The, Pat Conroy
Grendel, John Gardener
Gulliver's Travels, Jonathan Swift
Handmaid's Tale, A, Margaret Atwood
Hard Times, Charles Dickens
Harry Potter and The Sorcerer's Stone, J.K. Rowling
Heart Is a Lonely Hunter, Carson McCullers
Hedda Gabler, Henrik Ibsen
Henry V, William Shakespeare

Hobbit, The, J. R. R. Tolkien
Hound of the Baskervilles, The, Arthur Conan Doyle
I Am the Cheese, Robert Cormier
I Know Why the Caged Bird Sings, Maya Angelou
I Never Promised You A Rose Garden, Joanne Greenberg
Inherit the Wind, Jerome Lawrence, Robert E. Lee
Invisible Man, The, Ralph Ellison
Ivanhoe, Sir Walter Scott
Jonathan Livingston Seagull, Richard Bach
Joy Luck Club, The, Amy Tan
Jude the Obscure, Thomas Hardy
Kaffir Boy, Mark Mathabane
Kidnapped, Robert Louis Stevenson
Lesson Before Dying, A, Ernest J. Gaines
Light in August, William Faulkner
Little Prince, The, Antoine De Saint-Exupery
Long Day's Journey into Night, Eugene O'Neil
Madame Bovary, Gustave Flaubert
Man For All Seasons, A, Robert Bolt
Mayor of Casterbridge, The, Thomas Hardy
Medea, Euripides
Merchant of Venice, The, William Shakespeare
Middlemarch, George Eliot
Modest Proposal, A, Jonathan Swift
Moll Flanders, Daniel Defoe
Much Ado About Nothing, William Shakespeare
Murder in the Cathedral, T. S. Eliot
Murder on the Orient Express, Agatha Christie
Nectar in a Sieve, Kamala Markandaya
Night, Elie Wiesel
No Exit, Jean Paul Sartre
Oedipus, Sophocles
Of Human Bondage, W. Somerset Maugham
Old Man And the Sea, The, Ernest Hemmingway
Oliver Twist, Charles Dickens
On the Beach, Nevil Shute
Once and Future King, The, Terence Hanbury White
One Day in the Life of Ivan Denisovich, Alexander Solzhenitsyn
Paradise Lost, John Milton
Passage to India, A, E. M. Forster
Pilgrim's Progress, The, John Bunyan
Poisonwood Bible, Barbara Kingsolver
Portrait Of A Lady, Henry James
Portrait of An Artist as a Young Man, James Joyce
Portrait of Dorian Gray, Oscar Wilde
Prayer For Owen Meanny, A, John Irving
Raisin In The Sun, A, Lorraine Hansbury
Rape of the Lock, Alexander Pope
Rebecca, Daphne DuMaurier
Republic, The, Plato
Rime of the Ancient Mariner, Samuel Taylor Coleridge

Robinson Crusoe, Daniel Defoe
Rocking-Horse Winner, D. H. Lawrence
Screwtape Letters, The, C. S. Lewis
Second Shepherds Play, The
Secret Sharer, The, Joseph Conrad
Sense and Sensibility, Jane Austen
Separate Peace, A, John Knowles
Siddhartha, Herman Hesse
Silas Marner, George Eliot
Sir Gawain and the Green Knight
Skellig, David Almond
Slaughterhouse-Five, Kurt Vonnegut
Sonnets, William Shakespeare
Sons and Lovers, D. H. Lawrence
Sound and the Fury, The, William Faulkner
Stranger, The, Albert Camus
Streetcar Named Desire, A, Tennessee Williams
Sun Also Rises, The, Ernest Hemingway
Tartuffe, Moliere
Tarzan, Edgar Rice Burroughs
Tempest, The, William Shakespeare
That Was Then, This is Now, S. E. Hinton
Their Eyes Were Watching God, Zora Neale Hurston
Things Fall Apart, Chinua Achebe
Thousand Cranes, A, Yasunari Kawabata
Time Machine, The, H. G. Wells
Tom Jones, Henry Fielding
Treasure Island, Robert Louis Stevenson
Tuesdays with Morrie, Mitch Albom
Twelfth Night, William Shakespeare
Vanity Fair, William Makepeace Thackery
Waiting For Godot, Samuel Beckett
Walk To Remember, A, Nicholas Sparks
War of The Worlds, The, H. G. Wells
Watership, Down, Richard Adams
Where Angels Fear to Tread , E. M. Forster
White Stag, The, Kate Seredy
Wide Sargasso Sea, A, Jean Rhys
Yellow Wallpaper, The, Charlotte Perkins Gilman

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

NOTICE

Reproduction Basis

X	This document is covered by a signed "Reproduction Release (Blanket)" form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form.
	This document is Federally-funded, or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket").